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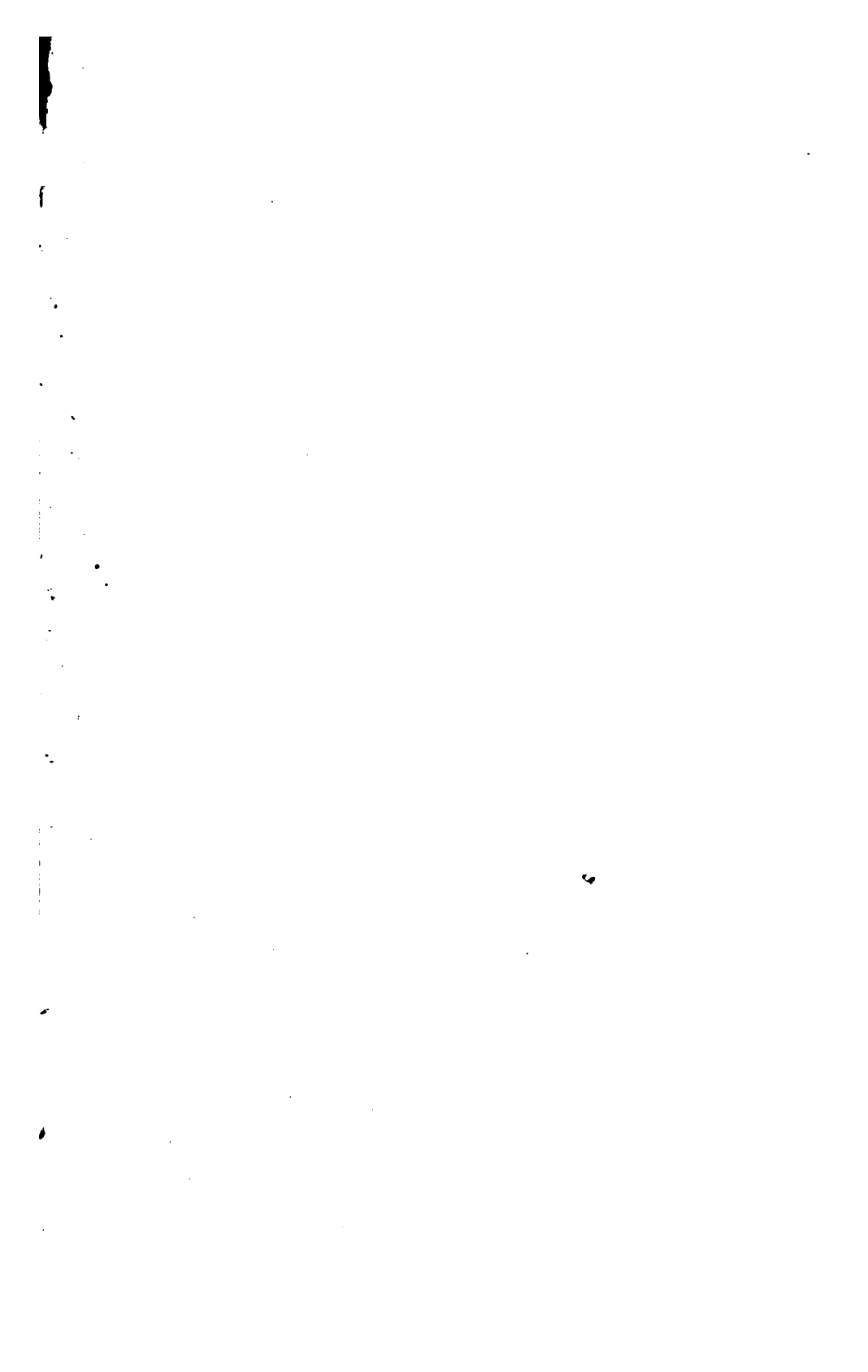
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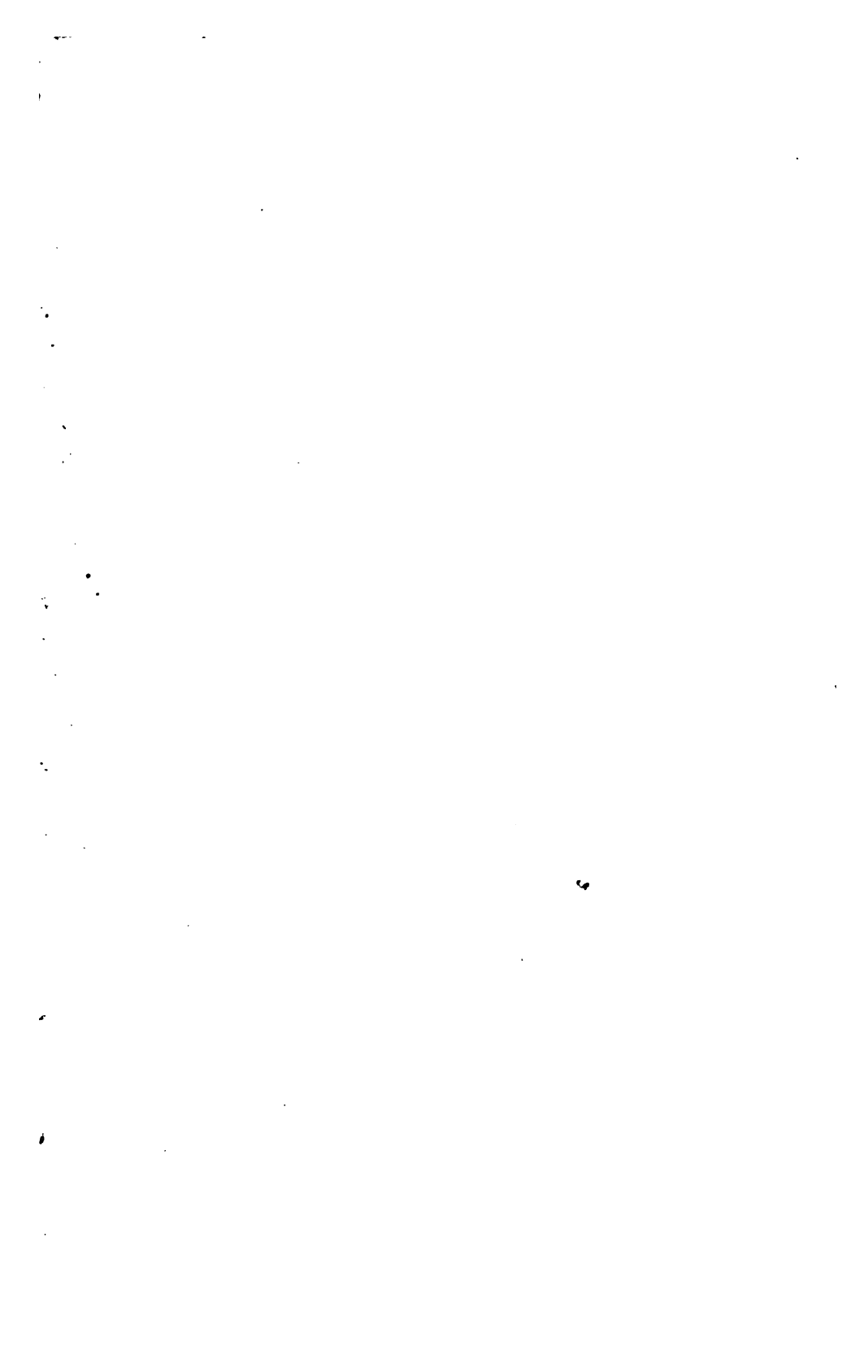
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THE *S. P. Malan*  
PRINCIPLES 1852.  
OF  
MURATHEE GRAMMAR.

BY  
THE REV. J. STEVENSON, D. D.

**SECOND EDITION.**

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## PREFACE.

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IN laying before the public another *Murathee* Grammar, in addition to those which have already issued from the press, some apology seems necessary for my undertaking such a work; I have only then to say, that these outlines have entirely arisen from my own necessities. While studying the language, I found many points, relative to which I wished information, not at all touched on by Grammarians, and others treated too concisely to convey clear ideas to the mind. To remedy these defects I early commenced making a collection of notes of various kinds on points of Grammar, and have continued doing so for eight years. I now wish to put the students of *Murathee* in possession of the fruits of my experience, and when some future student shall add to, simplify, and improve on, the Principles here laid down, it will afford greater pleasure to no one than to myself.

One evident advantage I have enjoyed, in composing these Principles, above my predecessors, is the possession of the *Murathee Dictionaries* which have been lately published. They have rendered it comparatively easy, by a careful induction of particulars, to ascertain what really are the grammatical rules by which the language is regulated. Nor has this advantage been overlooked in the following compilation; for both of the *Murathee Dictionaries* have been more than once turned over, from beginning to end, by myself and my assistants.

Two of the compilers of the *Murathee Kosh*, Purshoo Ram Punt Godbole, and Dajee Shastree Shooklie, have aided me in collecting and examining words for examples to the various rules given, and in furnishing the lists of exceptions. And in order to ascertain the declension of feminine nouns ending in a consonant, every word was discussed by four learned Brahmuns from different and distant parts of the country, and determined accordingly.

Advantage has also been taken of the many points of Grammar cleared up in Captain Molesworth's Dictionary. It is hoped, however, that the student will study these grammatical notices in the Dictionary itself, especially those of them contained in the Preface, as, in this confidence,

several things of considerable importance have, here, rather been glanced at than discussed. I have also had the advantage of consulting Captain Molesworth personally, and my friend the Rev. Mr. Nesbit, on many of the difficulties which have occurred, and benefiting by their suggestions. To Captain Molesworth's Dictionary also the student is referred for the full rendering of the words given as examples or exceptions, the meanings attached to them here being rather for the convenience of beginners, and to serve as mementos to more advanced students, than to give a full interpretation of the word. Where words of several meanings are introduced, and the rule or exception applies to them only in one sense, such words are marked with an asterism.

Besides the Basopooree and Wadee dialects, spoken in Malwan, there are two principal dialects of the *Murathee* language spoken in the *Murathee* country; viz. The *Desh* dialect, spoken in those parts of the Dukhun which lie to the northward and eastward of Poona, and the *Kokunee* dialect, spoken throughout both the *Kokuns*. The language about Sattara, and in the southern parts of the Dukhun, is a mixture of the two dialects, inclining chiefly however to the *Kokunee*. I have endeavoured, as much as

possible, to avoid the extremes of both the *Ko-kunee* and *Desh* dialects, inclining generally to the latter, but keeping always in view the general analogy of the language.

In studying *Murathee*, the student, as soon as he has learnt the letters, and made himself master of the marks used for the vowels, should immediately begin, without troubling himself much with the double letters, to learn to pronounce accurately the sentences at the end; and, while going on with the Grammar, he should learn to analyze those sentences, and commit them to memory, in such a way as to be able to use them in conversation whenever they are required. Afterwards he should begin to read some easy book, such as the *Children's Friend* or *Æsop's Fables*, marking and committing to memory such easy and useful sentences, as may occur, from day to day. In this way he will find his studies go on profitably and pleasantly.

The student is requested to observe that the common contractions used by Grammarians, are frequently used; and that, in the references to books, **B** means the 1st Vol. of the *Bal Mitra* or *Children's Friend*, **E** means *Æsop's Fables*, **K**. the *Murathee Kosh*, and **S**. the *Sinhasun Buttee-shi*.

In regard to the expression of *Murathee* words in English characters, the system of Dr. Gilchrist has been followed, as, though less philosophical than the rival system of Sir William Jones, being, on the whole, better fitted to lead to an approximation, at least, to the true sound. A few omissions and additions have been made, as will appear from the 1st Table of Letters, to adapt it better to the *Murathee* language.

On subjects so various it is not possible but that the attentive student will find errors left uncorrected, especially in the lists of exceptions to the rules for fixing the genders of Nouns. He must not, however, set down every variation from my two authorities, the *Murathee Kosh* and Molesworth's Dictionary, as an error of mine, as those authorities differ in about fifty instances which I have noted. I should, notwithstanding, always have followed the latter work, so high is the esteem I have for the research and accuracy of its author, had I not been convinced, in all the instances where I have deserted it, that the difference was owing merely to a typographical error; for the student must recollect that it is a very easy thing, in printing, to make the substitution of an *n* for an *m*, or vice versa.

As I have endeavoured to give the requisite information relative to the various topics discus-

sed, under their respective heads, no further prefatory remarks seem necessary.

If this attempt should facilitate the progress of those who are endeavouring to sow the seeds of useful knowledge, and teach the natives of the *Murathee* country the principles of Divine Science, the author will esteem all his labour well bestowed.

\* \* \* The above is the Preface to the First Edition. In the absence of the Author, whom sickness obliged to leave India as the work was going to the press, it is reprinted as it originally stood.

Great pains have been taken, both by the Rev. D. O. Allen and myself, to give this Second Edition all that accuracy which the Author himself would have been careful to secure. His corrections on the First Edition are numerous, and have been faithfully attended to.

ROBERT NESBIT.

# THE PRINCIPLES OF MURATHEE GRAMMAR.

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GRAMMAR is that science which teaches the analysis and synthesis of language ; that is to say, the resolution of words and sentences into their elements, and the various ways of modifying and combining these elements, so as to render them the correct vehicles of thought. A knowledge, therefore, of the principles of *Murathee* Grammar must be acquired by every one who wishes to speak or write the language correctly.

Grammar is divided into four parts ; viz. Orthography, Etymology, Syntax, and Prosody.

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## ORTHOGRAPHY.

There are two kinds of letters used in writing *Murathee* ; the one called *Balbodh*, and the other *Mod*. The *Balbodh* letters are the same as the *Dewunaguree*, and 52 in number. Of these, 16 are vowels, and 36 are

consonants. But ऋ and ॠ do not occur in *Murathee*; and the last two letters are compound letters, so that the number of simple letters is reduced to 48.

The *Mod* letters are 44 in number, and are used in epistolary correspondence, and in the transaction of business\*.

The forms of the letters, and the classes into which they are divided, will be understood by the following tables, both of which should be studied till the learner has made himself completely master of them.

## 1ST TABLE OF LETTERS.

### VOWELS.

BALBODH.	NAMES.	BALBODH.	NAMES.
अ, आ	u or a	इ	li
आ, आ	a	ई	li
इ	i	ए	e
ई	ee or í	ऐ	ui or ai
उ	oo or u	ओ	o
ऊ	oo or ú	औ	ow or au
ऋ	ri	अं	um or û
ॠ	rî	अः	uh

\* This deficiency, in respect to the number of letters, is made up, in writing in the *Mod* character, by using ई for इ, उ for ऊ, अं for ऋ and ॠ, and अः for ॠ.



1ST TABLE OF LETTERS. — *Continued.*  
CONSONANTS.

	BALBODH.	NAMES.		BALBODH.	NAMES.
The tu class.	क	ku	The pu class.	प	pu
	ख	khu		फ	phu
	ग	gu		ब	bu
	घ	ghu		भ, म	bhu
	ङ	ngu		म	mu
The chu class.	च	chu or tsu	Miscellaneous.	य	yu
	छ	{ chhu or tshu		र	ru
	ज	ju or dzu		ल, ल	lu
	झ	{ jhu or dzhu		व	wu
	ञ	nyu		श, श	shu
The tu class.	ट	tu	Compounds.	ष	shu
	ठ	thu		स	su
	ड	du		ह	hu
	ढ	dhu		ळ	lu
	ण, ए	n		क्ष	kshu
The tu class.	त	tu		ज्ञ	dny u
	थ	thu			
	द	du			
	ध	dhu			
	न	n			

## 2nd TABLE OF LETTERS.

	CONSONANTS.						VOWELS.		
	Sharps.		Flats.		Nasals.	Semivowels.	Sibilants and Hu.	Short Vowels.	Long Vowels.
	Unaspirated.	Aspirated.	Unaspirated.	Aspirated.					
	अल्पप्राण	महाप्राण	अल्पप्राण	महाप्राण	अनुनासिक	अंतस्था	उष्म	ह्रस्वर	दीर्घवर
Gutturals, कंठ्य . . .	क	ख	ग	घ	ङ	...	च	अ	आ
Palato-Gutturals, } कंठतालव्य	...	...	...	...	...	...	...	ए	ऐ
Palatals, .. तालव्य . . .	च	छ	ज	झ	ञ	य	श	ऋ	ॠ
Cerebrals, . मूर्धन्य . . .	ट	ठ	ड	ढ	ण	र	ल	व	...
Dentals, .. दंत्य . . .	त	थ	द	ध	न	ल	स	ह	...
Labials, ... ओष्ठ्य . . .	प	फ	ब	भ	म	व	...	उ	ऊ
Labio-Gutturals, } कंठोष्ठ्य	...	...	...	...	...	...	...	ओ	औ

*Of the Letters individually.*

## VOWELS.

अ is the first vowel, and has two sounds, slightly differing from each other; the shorter and more common is the same as the sound of the English *u*, in the words, shut, but, &c.; the other corresponds to the sound of *a*, in past, grass, &c.; and to *a*, in the last syllable of Isaiah, Poonah, &c.; with the exception of being a little shorter. This latter sound is used only when अ is follow-

ed by ह; or when it is initial, and not followed by a consonant joined to it in the same syllable. Although this distinction has not been marked by Europeans who have treated on the Grammar of the languages of this country, it is noticed in *Sanskrit Grammars*, where the former is called असङ्गत, and the latter अविवृत.

#### EXAMPLES.

मत, मळकट; अंग, अस्त; अकांत,\* अकस्मात्, पहा

mut, muḥkut; ung, ust; akant, akusmat, paha,  
opinion, filthy; a limb, setting (sun); uproar, suddenly, see.

आ is the long of the above, and corresponds to the sound of the English *a* in far, star, &c. When the accent falls on आ, it is to be pronounced as long as in those words, otherwise it is to be made a little shorter; but not so short as in unaccented syllables in English.

The learner must observe once for all, that the accent does not make such a difference in *Murathee* as it does in English, because it is not so decidedly placed on one syllable.

इ has the short sound of *e* in the first syllable of the words deceive, decrease, &c. as, चिखल chikhul, *mud*, कवि kuvi, *a poet*: except when it is followed by a double consonant, or a nasal, in the same syllable, when its quantity is diminished, and it assumes the sound of the short *i* in bit, flint, &c. as, चित्त chitt, *the mind*, चिन्ता chinta, *care*.

ई has the long sound of *e*, in me, see, &c., only lengthened, or shortened, a little, as the accent happens to fall upon it, or the contrary.

\* A corruption of आकांत.

उ and ऊ have respectively the short and long sounds of *u*, in the words full and rude ; or, which is the same thing, of *oo* in good, and fool.

ऋ is the mark of a sound composed of *r* and the French *u*, in such words as *lune*, &c. or the German *oe* in  *hoeren*, which is the same as the Scotch pronunciation of the *oo* in *moon*, *spoon*, &c. ऋम् is enunciated by a Murathee Brahmun exactly in the way the Scotch formerly pronounced the name of imperial Rome.

ऌ is a letter composed of *l* and the forementioned French *u* or German *oe* ; so that the French word *lune* is exactly expressed in Balbodh characters, as pronounced by Murathee Brahmuns, by ऌम्. This letter is never pronounced by the learned like *lri*. The vulgar pronounce this letter *loo*, and the preceding, *roo*.

ॠ and ॡ are the long of the above. They are seldom used in Sunskrit, and never in Murathee.

ए is the Murathee *a*. It does not proceed, however, from so low a part of the throat as the proper English *a*. It corresponds more nearly to the pronunciation of that letter by a North Briton, or to the final *e* in the French words *naiveté*, *bonté*. By this *e* we distinguish it in Roman characters.

ऐ is a diphthong compounded of अ and ई. It is pronounced very nearly as the *ui* in *guile*, and the *i* in *fine*, are by careless speakers. The correct English speaker, however, must take care not to lengthen the former part of the diphthong, as he does while uttering *i* in his vernacular tongue ; otherwise he will produce a sound compounded of अ and ई, and not of अ and ई. Till his ear become habituated to native sounds, he may apply for the

correct pronunciation of this letter also to a Caledonian, and listen to him while pronouncing, with his vernacular accent, guile, while, find, &c., or to a German in sounding *bei*, &c.

औ is the same as the English *o* in stone, home, &c. It is never to be sounded as the *o* in not, shot, &c.

औ is the Murathee *ow*, composed of अ and उ; and consequently not so full as the English *ow* or *ou*, which is a compound of the long *a* in fall, and the short *u* in full. See above under ऐ.

अं, though classed with the vowels, is properly only a nasal sound, which may be attached to any of the vowels. It is only for convenience that the point is placed over अ; the vowel इ, or उ, or any of the others, might have been substituted. The point over the letter, called by Grammarians *anooswar*, is the symbol of the sound under discussion. In words purely Murathee, the placing of the *anooswar* over them renders the vowel nasal, but there is to be no addition of any such sound as we express in English by *n* or *ng*; the breath must pass forward unimpeded, otherwise than by a slight compression of the muscles of the nostrils. In the Kôkun, the *anooswar* is always pronounced in a way that is very perceptible; but in the Dukhun it is often neglected, or pronounced so as scarcely to be discernible. In words purely Murathee, when the vowel over which it is placed is long, and the following consonant of the first or second of the classed, that is a *sharp*, this is the whole force of the *anooswar*; hence कंठ is not to be pronounced as if written *kanta*, as most learners do, but *Kâta*, contracting the muscles of the nose, but not making the tongue approach the teeth, so

as to form any thing like the sound of *n*. But in words borrowed, or slightly corrupted, from the *Sanskrit*, and when the vowel is short, or, if long, comes before the third or fourth of the classed consonants, that is a *flat*, then the *anooswar* has added, or is converted into, the nasal of the class of the letter that follows it; as *आं* a mango, which is sounded nearly *amba*, as if written *आम्बा*; *अंग* a body, which is pronounced *ungg*; *अंत* an end, which is pronounced *unt*. When any one of the letters after *m* follows, the sound of the *anooswar* is very peculiar, and cannot be represented by any English letters: perhaps the nearest representation of it would be *mw* or *mw*; we shall, however, in representing *Murathee* words in English characters, use *n* as its sign. When the *anooswar* is simply the representation of a particular nasal, we shall substitute *m*, *n*, *ng*, &c., as may be required; and when it represents the *Murathee* nasal, first described, we shall merely place a circumflex over the vowel affected by it.

*Examples.* 1st. सिंह *Sinh*, a lion; संशय *Sunshuyu*, doubt. 2nd. पंतोजी *Puntojee*, a schoolmaster. 3rd. केलें *Kelê*, done; घरंत *Ghurât*, in the house.

: is called *visurg*; it corresponds in sound to a soft *h*, and is but little used in *Murathee*. All the words in which it is used are derived from the *Sanskrit*. Where the guttural ख succeeds, it is not pronounced at all by the *Murathas*, as in दुःख *pain*, which is pronounced *dookh*. Where it is pronounced, it should be represented by *h*, as अंतःकरण *Untuhkurun*, the heart.

### *Diphthongs.*

Native teachers generally admit only of two diphthongs, ऐ, and औ, which have distinct characters to express them; and direct their pupils to pronounce all the vowels which come together in words, as distinct syllables; but, in their own pronunciation of the language, they do not strictly adhere to this rule.

The vowels अ and इ, when they meet, are frequently run together, so as to sound in their diphthongal state nearly like ऐ; as बईल, which, even where thus written, is sounded almost like बैल. In like manner मऊज is sounded nearly like मौज, and हऊस nearly like हौस, &c.

The semivowels also frequently nearly coalesce, and form something like diphthongs with a preceding आ; as, गाय a cow, नाव a boat, &c.

### *Consonants.*

क is the Murathee *k*. The learner, however, is carefully to observe, that क thus written has the force of *ku* (or *cu* in such words as *cut*): in order to mark simply that consonantal sound denoted by *k*, the Orientals require to write क्, which the Murathas call हल्केलेलें अक्षर. This observation applies to all the consonants: all are supposed to have the short अ inherent in them.

N. B. This अ is silent at the end of a word in Murathee, except where the word ends in a double consonant, of which स is not the former part, as म्, &c. or in व or य, when it must be slightly pronounced; so that, except in these instances, such words in reality end in a consonant; as हात a hand, pronounced hāt; जीव life, pronounced jeewu, and not jeev: the u, however, is pronounced as slightly as possible. The Shoodras again change the wu into oo, and pronounce jeeoo. It is, however, to be observed, that, in the Desh dialect, though they write sometimes only कैल, they pronounce kelu.

ख is the first aspirated consonant. It is a compound of क and of a deep ह, a ह deeper than the common one, and which has no appropriate symbol in *Muraṭhee*. Its Persian and Arabic symbol is  $\text{ح}$ . It is the same as the German and Scotch *ch*, and the Irish *gh*, in the words, *ich*, *loch*, and *lough*. Let the learner practise that aspirate, and learn to join *k*, *g*, &c. to it without any hiatus, and he will soon be able to pronounce all the aspirates.

Taking the first half of क and the last of ह, a character like the following will be formed टव; from which ख may be easily supposed to have arisen. If the learner make the experiment, he will find he can form some of the other aspirates in the same way. He must recollect, however, that ह comes first in the combination.

ग is the hard English *g* in *got*, *great*, &c.

घ is the aspirated *g*.

ङ is the first of the nasals, and is pronounced like *ng* in the English words, *rung*, *sing*, &c.

च is pronounced in words adopted from the *Sanskrit*, and not in use among the lower orders, in the same way as *ch* in the English word, *church*; but in *Muraṭhee* words, it has two sounds, the one the same as that now mentioned, which it always assumes before the vowel sounds इ, ई and ए, in the *Dukhun*, and the other like *ts* which it assumes in all other situations. For farther information on the subject, see *Molesworth's Muraṭhee Dictionary*, under च.

छ is its aspirate.

ज has also two sounds. In words lately adopted from the *Sanskrit*, and before इ, ई and ए, it has in the *Dukhun* always the sound of the English *j*. In the beginning of *Muraṭhee* words, it has nearly the sound of *dz*, and in the



middle and end of *Muraṭhee* words, it sounds like *z* : this slight difference of sound is not reckoned here however; *dz* and *z* are counted one.

On account of this two-fold sound of the letters च and ज an ambiguity arises, to prevent which, two systems of orthography have been adopted. The one is to distinguish between the two sounds by points, and the other is to join य to the letters, especially in the inflections of nouns, &c. Thus the imperative of the verb, 'to go,' and the nom. plur. fem. of the pronoun जौ are both जा; but the former is pronounced *dza*, and the letter *ja*. According to the pointed system, the former is written जाँ, the latter जा: according to the other system, they become respectively जा and जय.

झ is its aspirate.

ञ is the nasal of this class, and is properly a nasal *y*, though it is generally pronounced with the tongue in the same position as it is in pronouncing simple *n*, and sounds nearly the same, except that the breath is kept longer in the nostrils, so as to make it more nasal, as in संजय, *Sun-juyu*.

ट is *t*, pronounced with the tongue raised above the osseous part of the teeth, and touching the gums near the entrance of the palate.

ठ is *t*, pronounced with the tongue at the tip of the teeth, as near as it is in pronouncing the *th* in the English word *thin*: the English *t* is properly pronounced with the tongue applied to the middle of the teeth, although in such words, as *tube* and *tree*, it becomes almost the soft ढ of the *Muraṭhee*.

ड is a *d*, formed on the same principles as already described under ट.

At the commencement of a word, or when following a consonant, with no vowel intervening; the learner will

find no difficulty in pronouncing it, for then the tongue requires to be pressed firmly on the gums ; but in other positions, it acquires a sound something between *r* and *d*, occasioned by the quick withdrawment of the tongue from its position, before the letter is fully formed, as in कूड़े *kude*.

क is the soft dental *d*, as in *dupe*, *drew*, &c.

ख, घ, ङ, च are the aspirates of the above.

ण is the nasal of the *क* class, and is an *n* pronounced with the tongue in the position above described under *क*.

न is the soft *n*, and differs very little from the English *n*.

प and ब are our *p* and *b*.

फ is an aspirated *p*, and is carefully to be distinguished from the English *f* in pure *Murathee* and *Sanskrit* words, although in words derived from the *Persian*, it is sometimes, especially in *Bombay*, pronounced as *f*.

भ is the aspirated *b*.

य is the English *y*.

व has two sounds, the one exactly the English *w*, and the other similar to *v*, but the lip is not drawn up, so as to press forcibly upon the upper teeth, as in pronouncing the English *v* : it is rather drawn in close to the lower teeth than elevated so as to meet the upper ; but still, as the contact of the lips with the teeth is the characteristic of *v*, this sound is marked by *v*. It is the German *w*.

This sound is assumed by व when in combination with क, ख and ग, and still more decidedly when combined with ङ and ण, and sometimes among Kōkunists slightly when joined to य. The learner may remark, that the three vowels which change the sound of व, ङ, and य are the same.

श is the English *sh* pronounced very softly, as all the dentals are.

ष is the same *sh*, pronounced with the tongue in the same position that it has in pronouncing *र*.

स is pronounced as *s* in English. Before the vowels इ and ई, स often in the Dukhun assumes a sound intermediate between स and श. In the Kôkun, they generally write as well as pronounce श; thus they write and pronounce अशी for असी.

ल is our *l*.

ळ is an *l* pronounced with the tongue in the same or rather in a little higher position than it is in the *र* class.

क्ष and ण are compound letters; the former compounded of क and ष and pronounced *kshu*, and the latter of ञ and ण, and pronounced *dnyu*.

It was previously remarked, that the vowel अ is inherent in every consonant when written fully, without any mark appended: when the other vowels are affixed to the consonants, the consonant remains unaltered; the vowel, however, is not affixed entire as in English, but the latter part of it, or a conventional mark to point out the vowel intended.

The marks for the different vowels are as follow:

Marks. ा ि ि ु ू े ै ो ौ . :

Vowels. आ इ ई उ ऊ ऋ ए ऐ ओ औ अं अः

These marks, when combined with the whole of the consonants, form what is called the Barakhudya; the first line of which is as follows:

ku ka ki kee koo koo ke kui ko kow kum kuh

क का कि की कु कू के कै को कौ कं कः

When two vowels come together, the first is written as above described, if a consonant precede it ; if not, it is written as in the Alphabet : but the second must always be written as it is in the Alphabet ; as णउस rain, and आई a mother.

When two consonants come together in the same syllable, generally speaking, the first part of the former is joined to the whole or the last part of the latter, and a similar plan is adopted when three consonants meet together in the same syllable ; that is, the beginnings of the two first are written and joined to the whole or concluding part of the last letter.

### Examples.

*Combinations of 2 Consonants.*

*Combinations of 3 Consonants.*

First Members of the Combination.		य	र	व	न	म
	क	क्य	क्र	कव	कन	कम
	ग	ग्य	ग्र	गव	गन	गम
	च	च्य	च्र	चव	चन	चम
	त	त्य	त्र	तव	तन	तम
	ह	ह्य	ह्र	हव	हन	हम
	श	श्य	श्र	श्व	शन	शम
	स	स्य	स्व	सव	सन	सम
	र	र्य	र्र	रव	रन	रम

न्द्र	स्प्र	स्त्य	स्त्यु	ज्ज्व	ज्ज्य
ndru	spru	styu	tmyu	jjwu	shtyu

N. B. All letters, which can be sounded without the interposition of a vowel, may be combined as above. It is hoped, however, that the above directions, with these examples appended, will supply the place of a longer list.

### *Variations in the Orthography of Words.*

As there has not been, till lately, any attempt to fix a standard of Orthography in *Muraṭhee*, the variations in the spelling of words are very numerous. Some of these

arise from peculiarity of dialect, and others from carelessness or vulgarism. A few of the more common and useful will be found in the following lists:

### 1. *Peculiarities of the Desh Dialect.*

The inhabitants of the Desh use,

In marking the Neut. Gen.	अ	for ए	as केल	for केलें	Done.
At the beginning of words,	अ	.. आ	.. अहे	.. आहे	Ia.
In the 3rd Per. Imp.	ऊ	.. ओ	.. करू	.. करी	Let him do.
At the beginning of words,	वो	.. पो	.. वोजवणें	.. ओजवणें	To preserve
Do.	व	.. ओ	.. वजवणें	.. ओजवणें	Do. [carefully.
Before Fem. terminations,	ई	.. ए	.. अकलीने	.. अकलेने	With wisdom.
In the middle of words,	अ & ई	.. ऐ	.. बईल	.. बैल	An ox.
Do.	अ & ऊ	.. औ	.. हऊस	.. हौस	Desire.
At the beginning of words,	ये	.. ए	.. येक	.. एक	One.
In the 2nd Per. plur. Pr. Ind.	आंत	.. आं	.. आहांत	.. आहां	Ye are.
In the 1st Per. plur. Pr. Ind.	ओंत	.. ओं	.. नह्वोंत	.. नह्वों	We are not.
Before the ter. in Intr. Verbs	इ	.. अ	.. उठितो	.. उठतो	He arises.
In various positions,	न	.. ण	.. पाणी	.. पाणी	Water.
In various positions,	से	.. शे	.. सेंग	.. शेंग	A pod.
In terminations,	स्या	.. शा	.. अस्या	.. अशा	To such.
The omission of <i>anoo</i> swar,	..	..	.. लेकरू	.. लेंकरू	A child.
Unaspirated for aspirated lts.	..	..	.. जालें	.. झालें	Become.

### 2. *Peculiarities of the Kôkune Dialect.*

The Kôkunusths use,

In transitive verbs,	अ	for इ	as करतो	for करितो	He does.
At the beginning of words,	आ	.. अ	.. आका	.. अका	An aunt.
Do.	ओ	.. वो	.. ओदणें	.. वोदणें	To draw.
In the 2nd Per. sing. Past Ind.	एस	.. ए	.. सोडलेंस	.. सोडलें	Thou loosedst.
In the 2nd Per. pl. Past Ind.	एत	.. ए	.. सोडलेंत	.. सोडलें	Ye loosed.
Do.	एत	.. आं	.. झालेंत	.. झालां	Ye became.

In various positions,	ण	for न	as त्याणे*	for त्याने	By him.
In the 2nd Per. sing. Past Ind.	तुं . . ता . . तू	केलेंस . . त्वां केलें	Thou didst.		
In the 1st. Per. sing. Past Ind.	मीं . . म्यां . . मीं	केलें . . म्यां केलें	I did.		
In the 1st Per. Fem. Past Ind.	व्यें . . लें . . बोलव्यें . . बोललें	I spoke.			
In the 1st Per. Fem. Pr. Ind.	त्यें . . तें . . सोडित्यें . . सोडितें	I loose.			
In the 2nd do.	do. त्येस . . तीस . . सोडत्येस . . सोडितोस	Thou loosest.			
Do. 3rd do.	do. त्ये . . ती . . सोडित्ये . . सोडितो	She looses.			
In the oblique case of Adj.	ये . . या . . चांगल्ये . . चांगल्या	Good.			
In the Pluper. Participle,	ओ . . ऊ . . करोन . . करून	Having done.			
In various positions,	शी . . सी . . शिंह . . सिंह	A lion.			
In various positions,	दो . . से . . सेवा . . सेवा	Service.			
The suprls. use of <i>anoo</i> swar. . . . .	कदांचित . . कदाचित	Perhaps.			
Aspirated for unaspr. letters . . . . .	बोंघ . . बोंग	A pod.			

### 3. Common Vulgarisms.

In the end of words,	ई	for रीं	as बीषई	for विषरीं	Concerning.
Do. Mur. words,	इ . . ई . . वाटि . . वादी	A cup.			
Do. Suns. words,	ई . . इ . . मती . . मति	Intelligence.			
Do. Mur. words,	उ . . ऊ . . सासु . . सासु	A mother-in-law.			
Do. Suns. words,	उ . . ड . . गुरू . . गुरु	A spiritual teacher.			
In the 3rd P. pl. Pr. Ind.	त्यात . . तात . . करित्यात . . करितात	They do.			

### ETYMOLOGY.

In *Murathee* there are eight parts of speech, Viz. Noun (नाम), Adjective (गुणविशेषण), Pronoun (सर्वनाम), Verb (क्रियापद), Adverb (क्रियाविशेषण), Preposition (उपसर्ग), Conjunction (उभयान्वित), and Interjection (उद्गार).

\* Should it be asked, why is त्याने preferable to त्याणे, when तेणे is used, and not तेने, let it be considered, that in the oblique case of adjectives या is the *Desh*, and ए the *Kokunee* termination; and again, that the *Desh*usth prefers न to ण, while the *Kokunusth* prefers ण to न; analogy thus leads us to affix ने to त्या and णे to ते.

## NOUN.

*Murathee* nouns have three genders (लिंगें), viz. Masculine (पुल्लिंग), Feminine (स्त्रीलिंग), and Neuter (नपुंसकलिंग); and two numbers (वचन), viz. Singular (एकवचन), and Plural (बहुवचन).

The Natives generally reckon the cases (विभक्ति) to be seven in number, without the Vocative (संबोधन), as is done by Sanskrit Grammarians; some of these cases however are made up by means of particles affixed to the root. We shall give an example of a noun so declined, but afterwards reduce the number of cases, including the vocative, to five.

*Declension of Nouns.*

Example of a Noun declined with particles affixed.

घर *A house.*

	<i>Singular.</i>	<i>Plural.</i>
1. Nominative.	घर. <i>A house.</i>	घरें <i>houses.</i>
2. Objective.	घर. <i>A house.</i>	घरें <i>houses, &amp;c.</i>
3. Instrumental.	घरें.	घराहीं
	घराने	घरानी
	घरेंकरून-कडून	घरांहींकरून-कडून
	घरासीं*	घरांसीं
4. Dative.	घरा ;	घरां ;
	घरास, घराला ;	घरांस, घरांला, घ- राना ;
	घरासाठीं-करि- तां	घरांसाठीं-करितां.

\* In the Kôkun this is invariably written and pronounced घरांहीं, but घरासीं seems the more ancient and correct form, and is generally used in the Dukhun.

5. Ablative.	{ घरापासून, घरून; घराहून, घरापेक्षां; घराकडून.	<i>From a house.          Than a house.          By or alongside          of a house.</i>	{ घरांपासून; घरांहून, घरांपेक्षां; घरांकडून.
6. Genitive.	{ घराचा-ची-चें; घराचे-च्या-चीं; घराचे-च्या.	<i>Of a house (joined          to a sing. Nom.)          Of a house (joined          to a plur. Nom.)          Of a house (joined          to oblique cases).</i>	{ घरांचा-ची-चें घरांचे-च्या-चीं; घरांचे-च्या.
7. Locative.	{ घरीं; घरांत, घरामध्ये घराविषयीं.	<i>At a house.          In a house.          Concerning a          house.</i>	{ घरीं; घरांत घरांमध्ये घरांविषयीं.
8. Vocative.	घरा, अरे घरा,	<i>O house.</i>	घरांनों, अहो घरांनों.

### Remarks on the Cases.

### 1st. Cases of the Singular:

1. The Nominative and Objective, as in English, are the same, but the Dative is often used where in English the Objective is required.

2. The Dative in **ἄ** is seldom used without an affix, but is useful as being **that to which** most of the affixes are appended. The rules for the formation of this case are given under the different declensions.

3. The Dative Cases in ल and स are the same in meaning, but the former is more frequently used in the Dukhū and the latter in the Kôkū. In the Pooná Prant, when motion to a place is intended, then स is preferred, but when the Dative is the object of a verb, then ल is more common ; as, तो गाँवस गेल, *He is gone to the village.* त्याने त्या नयकीला मारिलें, *He beat that woman.*



4. The Vocative is generally the same as the Dative without the affixes ; but proper names in ई derived from Sanskrit nouns in आ, take ए, or, by way of respect, आ ; the former is their regular Sanskrit Vocative from the Sanskrit Nominative ; thus सगुणी, derived from सगुणा, takes सगुणे or सगुणा. See B. Some Sanskrit nouns in उ and ऊ also retain the Sanskrit Vocative in ओ, instead of taking the Murathee Vocative in उ ; thus, गुरु, a religious teacher, takes गुरो, or गुरू.

5. The 1st Locative, signifying *at* or *on*, is formed nearly in the same manner in all the declensions ; viz. by changing the final vowels of the Nominative to ई ; but it belongs properly only to nouns of place and time. Some masculines in आ take आं as well as ई ; thus मायां and मायीं are both used as Locatives of माया a head. पाद, a foot, has also पायां at one's feet. जागा has जागीं, जागां, and जागें, at a place. Nouns of the 6th Declension in उ join the ई to the semi-vowel व ; thus, तारवीं is the Locative of तारू a ship.

6. The Instrumental Case in एं is generally formed by changing the final vowel of mas. and neut. nouns to एं. It is generally used with करून or कडून after it, and then it denotes simple instrumentality, and not agency ; as, शस्त्रें-करून by means of a weapon.

This form of the Instrumental is peculiar, in common Murathee, to masculine and neuter nouns having the nom. sing. in अ silent.

7. The Instrumental in नें is generally used for direct agency ; as, त्यानें मला सांगितलें. *He told me* ; and कडून joined to the simple form of the Dative, and hence differing from करून under the last number, for intermediate agency ; as, तुमचें काम मित्राकडून करवीन, *I will do your business through means of my friend*.

Those nouns which have not the instrumental case in **ए**, take instead the instrumental in **ने**; as **त्याने शत्रूला तरवारीने मारिले**. *He killed the enemy with a sword.*

8. The Terminations **चा ची वें**, &c. of the Genitive, agree as adjectives do with the following substantive, in Gender, Number, and Case.

9. In regard to **अंत** used for the Locative case, the **अ** is to be removed, when the **त** being left alone, and the **anooswar** being placed on the preceding vowel, the same rule will serve as for the other affixes; thus, we have **अग्नींत**, in fire, from **अग्नि**.

Let the student commit to memory these affixes, which remain always the same, and then the whole of the inflections of a noun will become apparent from an abridged scheme of the form of the one that follows.

### *Abridged Scheme of Inflections.*

#### *Singular.*

Nom. and Objec.	1st & 2nd	<b>घर</b>	<i>A house.</i>	<b>घरें</b>	<i>Houses.</i>
Instrument.	3rd	<b>घरें</b>	<i>By a house.</i>	<b>घरांहिं</b>	<i>By houses.</i>
Dat.	4th	<b>घरा</b>	<i>To a house.</i>	<b>घरां</b>	<i>To houses.</i>
Loc.	7th	<b>घरीं</b>	<i>At a house.</i>	<b>घरीं</b>	<i>At houses.</i>
Voc.	8th	<b>घरा</b>	<i>O house.</i>	<b>घरानों</b>	<i>O houses.</i>

### *Rules for the formation of the Nominative Plural in all the Declensions.*

1st. All masculine nouns (except nouns in **आ** or **वा**, of the 6th Declen. which require **ए** in the nom. plur.) have the nominative singular and nominative plural alike.

2nd. Feminines in **इ** and **आ** have the nominative plural and nominative singular the same.

3rd. Feminines in ओ require आ,<sup>1</sup> and feminines in ई require या ; except गोपी *a shepherdess*, वाणी *a voice*, नाडी *a vein*, दासी *a handmaid*, भगिनी *a sister*, and a few more appellatives from the Sanskrit not in common use, names of respect given to females, and the proper names of women, which remain unchanged.

4th. Feminines ending in ङ have the ङ changed into वा ; as, सास् which requires सासवा.

5th. Feminines of the third declension require आ, and of the fourth ई. See 3rd and 4th declensions.

6th. Neuters, except those in ए and इ, require ए. It is to be observed, however, in regard to neuters in ङ that, if the semivowel has taken the place of the vowel of the nominative in the inflections of the singular number, it retains its place in the plural ; as Nominative Singular तारुं, Dative तारुण्य, Nominative Plural तारुण्यै.

7th. Neuters in ए require ई. Those neuters which end in ई or ई in the Singular, either retain the ई or ई, or take ये ; as मोर्ति N. P. मोर्ति or मोर्त्ये. More examples suited to these rules will be found under the different declensions.

In the Dukhun, some feminine nouns as नारळ *a cocoanut tree*, पोफळ *a beetlenut tree*, have ई joined to them in the nom. singular, thus नारळी, पोफळी ; but these words never take या in the plural ; they retain their own proper plural as words of the 4th declension ; that is to say, the Nom. Plur. and Nom. Sing. then become the same.

### *Other Cases of the Plural.*

The other cases of the Plural differ only from the corresponding ones of the Singular by taking the *anoo*swar over the vowel which precedes the affixes ; except that

feminines which take या or आ in the Nom. Plural, retain these letters throughout ; the termination ने of the instrumental case becomes नी; न is used in the Dukhun for ल; the 3rd Case, to which करून and करून are attached, instead of ए ends in अहिं, and the terminations नै, नी and ना do not require the vowel preceding to have the *anooswar*.

#### DECLENSIONS.

For the purpose of inflection, *Murathee* nouns may be classed under six heads, which may be esteemed to be so many different declensions.

The 1st declension retains the terminating vowel of the Nom. unchanged before the termination in the Dative.

The 2nd changes it to its long.

The 3rd changes it to ए.

The 4th changes it to ई.

The 5th changes it to आ.

The 6th changes the vowel first into its semivowel ;  
i. e. अ, आ and ई to य, and ऊ to व; after which the inherent short अ of the semivowel is to be modelled by the rules of the declension it comes under in its changed form ;  
i. e. masculines and neuters, coming under the second declension, require आ, and feminines, being all brought under the third declension, require ए.

#### 1st Declension.

The first declension embraces nouns which retain the vowel of the Nom. Sing. unchanged in the Dative case.

This declension includes the letters of the Alphabet ; as क, ग, प, &c. proper names of men and women ; as रामा, गोविंदा, रमाः names of respect ; as बाबा, दादा, आपा, भाऊ,

नानी, &c. nouns ending in न & जी ; as खंजीरा, रामजी : \* words ending in भी and ए, as बायको *a woman*, सवे *a habit* : feminines in ई, except स्त्री *a woman*, and perhaps one or two more, which may belong to this or to the 6th declension : and feminines in ऊ, except ऊ *a louse*, जळू *a leech*, जाड *a husband's brother's wife*, दाळू *the palate*, ताळू *the fore part of the head*, दारू *spirits*, पिसू *a flea*, पेळू *a twist of rope*, बाजू *a side*, भालू *a bear*, वाळू *sand*, सासू *a mother-in-law*, सू *a needle*, which also may belong either to this declension or to the 6th : and masculines in ई, derived or corrupted from the Sanskrit; as हत्ती *an elephant*; except that large class of derivative nouns, which designate a person from some quality of which he is possessed, and are formed by adding ई to the primitive noun, as, पापी *a sinner*, दोषी *a faulty person*, all of which belong to the 6th declension.

### Examples.

	बाबा <i>Father.</i> †		बायको <i>A woman.</i>	
	<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
N. & Ob.	बाबा	बाबा	बायको	बायका.
Dat.	बाबा ला	बाबां ला	बायको ला	बायकां ला
Voc.	बाबा	बाबा नों	बायको	बायका नों

\* According to some, abstract nouns in एण and verbals in जार come under this declension ; and it is true that एणाला is never used; and जाराला rarely; but I would rather say that these forms exist only in the Nom. and derive the inflected cases from एण and जार, which belong to the second declension, and so of वाटोड्या, a guide, where the य prevents the sign of the 6th declension being added.

† These words are here to be understood not literally, but as politely used by way of respect.

	भाऊ <i>Brother*</i> .		सासू <i>A mother-in-law.</i>	
N. & Ob.	भाऊ	भाऊ	सासू	सासवा
Dat.	भाऊ ला	भाऊं ला	सासू ला	सासवां ला
Voc.	भाऊ	भाऊ नों	सासू	सासवा नों

	गाडी <i>f. A carriage.</i>		हत्ती <i>m. An elephant.</i>	
N. & Ob.	गाडी	गाड्या	हत्ती	हत्ती
Dat.	गाडी ला	गाड्यां ला	हत्ती ला	हत्तीं ला
Voc.	गाडी	गाड्या नों	हत्ती	हत्ती नों

	रामा <i>m. Rama.</i>		रमा <i>f. Ruma.</i>	
N. & Ob.	रामा	रामा	रमा	रमा
Dat.	रामा ला	रामां ला	रमा ला	रमां ला
Voc.	रामा	रामा नों	रमा	रमा नों

### 2nd Declension.

This declension embraces nouns which change the short vowel of the Nom. into its long.

Under this head are included all masculine and neuter nouns ending in silent अ, and all nouns ending in उ and इ.

	बाप <i>m. A father.</i>		पाप <i>n. Sin.</i>	
N. & Ob.	बाप	बाप	पाप	पापें
Instrum.	बापें	बापां हीं	पापें	पापां हीं
Dat.	बापा ला	बापा ना	पापा ला	पापा ना
Voc.	बापा	बापा नों	पापा	पापानों

\* These words are here to be understood not literally, but as politely used by way of respect.

	कवि <i>m. A poet.</i>		मति <i>f. Intellect.</i>	
	<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
N. & Ob.	कवि	कवि	मति	मति
Dat.	कवी ला	कवी ना	मती ला	मती ना
Voc.	कवी	कवी नों	मती	मती नों

### 3rd Declension.

The 3rd declension comprises those nouns which have the vowel of the Nom. changed into a vowel of a class allied to it.

It contains all feminine nouns, derived from the Sanskrit, ending in the guttural अ; and all common Murathee feminine nouns, ending in silent अ, corrupted from Sanskrit nouns in अ; and nouns ending in नीव, besides several Arabic words, and words of which the derivation is unknown; all of which change their final vowel to the palato-guttural ए.

Nouns ending in गूक may be put optionally in this or in the following declension.

### Examples.

	जीभ <i>A tongue.</i>		माता <i>A mother.</i>	
	<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
N. and Ob.	जीभ	जिभा	माता	माता
Dat.	जिभे ला	जिभा ना	मातेला	माता ना
Voc.	जिभे	जिभा नों	माते	माता नों

Lists are afterwards given of the simple nouns ending in अ belonging to this and the next declension, not coming under the general rules; those of this declension are marked 3; those generally of this declension are marked + 3; those which may optionally belong to either 3. 4; those generally of the 4th declension + 4; and those always of the 4th are not marked at all.

#### 4th Declension.

The 4th declension requires the vowel ई in the Dative.

It is composed of Feminines ending in a silent अ, either pure Murathee, (in particular imitative feminines ending in a consonant, as कुरकुर grumbling; and feminine in ईण), or derived from Sanskrit nouns ending in इ, as पंगत a row, from पङ्क्ति; or adopted from the Persian and Arabic, especially such nouns as end in त, and द, as दौत an inkstand, दौलत wealth, उमेद confidence, with a very few exceptions which will be afterwards given.

	आग Fire.		गोष्ट A word or matter.	
	Sing.	Plur.	Sing.	Plur.
N. and Ob.	आग	आगी	गोष्ट	गोष्टी
Dat.	आगी ला	आगीं ला	गोष्टी ला	गोष्टीं ला
Voc.	आगी	आगी नों	गोष्टी	गोष्टी नों

#### 5th Declension.

The 5th Declension requires अ in the Dative as the substitute for उ or ँ of the Nominative.

#### Examples.

	वाटसरू m. A traveller.		करडू n. A kid.	
N. & Ob.	वाटसरू	वाटसरू	करडू	करडें
Dat.	वाटसरा ला	वाटसरां ला	करडा ला	करडां ला
Voc.	वाटसरा	वाटसरा नों	करडा	करडा नों

#### 6th Declension.

The 6th declension contains those nouns which require the terminating vowel of the nominative to be changed to



the semi-vowel most nearly allied to it; after which the masculines and neuters are to be treated as nouns of the 2nd, and the feminines as nouns of the 3rd, declension.

This declension includes all *Murathee* nouns in आ, ई, ऊ, and ऊं, which do not fall under the 1st, 3rd, or 4th declension, and all neuters in ए and ई.

In looking to the second table of the letters, य will be found to be the semi-vowel most nearly allied to आ, ई, and ए; and व to ऊ.

Polysyllabic nouns ending in ऊं, change ऊं to व by this rule, but the व is not combined with the preceding letter; thus तारूं, a ship, has तारवाला, not तारवाला. Monosyllables in ऊ, although they take व, do not reject the ऊ, they only shorten it; as, सू, a needle, which requires सुवेला, in the Dative. Nouns terminating in सा, in the nominative, take शा, instead of स्या, before the termination in the inflected cases, thus अरसा takes अरशाला. Those terminating in जा, retain the जा unchanged; but the pronunciation varies; thus the *Murathees* write राजा and राजाला, and pronounce raza and rajala; and those terminating in या, as वाटाखा a guide, insert no second य.

### Examples.

सासरा *A father-in-law.* जांवई or जांवयी *A son-in law.*

	<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
N. and Ob.	सासरा	सासरे	जांवयी	जांवयी
Dat.	सासर्याला	सासर्यांला	जांवयाला	जांवयांला
Voc.	सासर्या	सासर्यानों	जांवया	जांवयानों

सासू *A mother-in-law.* स्त्री *A woman.*

N. and Ob.	सासू	सासवा	स्त्री	स्त्रिया
Dat.	सासवेला	सासवांला	स्त्रिवेला	स्त्रियांला
Voc.	सासवे	सासवानों	स्त्रिये	स्त्रियानों

भाऊ *A brother.*केळें *A plantain.*

N. and Ob.	भाऊ	भाऊ	केळें	केळीं
Dat.	भावाला	भावांला	केळ्याला	केळ्यांला
Voc.	भावा	भावानों	केळ्या	केळ्यानों

तारूं *A ship.*मोतीं *A jewel.*

N. and Ob.	तारूं	तारवें	मोतीं	मोत्यें or मोतीं
Dat.	तारवाला	तारवांला	मोत्याला	मोत्यांला
Voc.	तारवा	तारवानों	मोत्या	मोत्यानों

Those who are acquainted with mathematical formulæ will not be displeased to see the following scheme of the declensions in an algebraical dress, and even those who have not studied this branch of mathematics, will not find it difficult to comprehend the scheme after a little study. All may be assured, that it will amply repay them for the time expended in fixing it in the memory.

*Scheme of Murathee Declensions.*

V = Terminating vowel of the nominative.

2 V = Long of ditto.

$\frac{V}{2}$  = Semi-vowel most nearly allied to ditto. i. e. ए for आ, ई, and ए, and ऋ for ऊ.

D = Vowel which takes <sup>the</sup> place of the terminating vowel of the Nom. in the Dative.

N. B. = means equal to.

Declensions,	1	2	3	4	5	6
Genders,	M. F. N.	M. F. N.	F.	F.	M. N.	M. N. F.
D =	V	2V	ए	ई	आ	$\frac{V}{2}$ आ $\frac{V}{2}$ ए

*Changes in the Penultimate Vowel.*

Not only is the final vowel of the Nominative changed in the inflections, but the penultimate vowel also of certain nouns undergoes some modification. The nature of this will be understood by the following rules.

1st. Several words of common occurrence, having a penultimate ई following a vowel, change the ई to य, or इ, in the inflections; thus बायलेल, or बाइलेल, is the Dative of बाईल a woman. The former of these forms prevails in the Kôṅṇ, the latter in the Dukhūṇ.

2nd. Several nouns, which have the penultimate of the Nominative in उ following a vowel, change the उ to व, or ड, in the inflected cases; as, पाउल, a footstep, which takes in the Genitive पावलाचा or पाडलाचा. The former of these changes is the common one, the latter is more rare, and only to be heard in the Dukhūṇ, or to be found in Prâcrit books.

3rd. Many words whose penultimate is ई or उ, following a consonant change the ई or उ to अ, or drop it altogether, although most of them, in writing at least, may, especially in the Dukhūṇ, retain the ई, or उ, in the shortened form of इ, and ड; as उंदीर a rat, which has in the Dative, उंदराला or उंद्राला, or more rarely उंदिराला.

*Lists of Masculines in उ and Neuters in ऊ, and of Nouns which change the Penultimate Vowel.*

1st. The following nouns in उ are masculine, and belong either to the 1st or the 5th declension; that is to say, they take either उ, or आ, in the inflections; thus यात्रेकरू, takes either यात्रेकरूला, or यात्रेकराला.

All nouns ending in करू, as, यात्रेकरू, a pilgrim; and गटसरू, a traveller.

2nd. The following nouns in ऊ are neuter, and belong generally to the 5th declension; as, पाखरू, which takes पाखराला; but some of them also, especially in the Dukhūṇ, may optionally or preferably be put in the first declension; as, जिवणू an insect.

Diminutives formed by adding कू and वू; as लेंककू, a child; गायकू a cow (endearment or contempt).

वासक A calf.	शिशक A foal.	किरपू A reptile, &c.
भगक A par. eruption.	निमू A lime.	मैदक A sheep.
गुरक Horned cattle.	परसू A yard.	रताळ A sweet potatoe.
गोखक A par. shrub.	पांखक A bird.	रेडकू A buffalo calf.
टिपक A drum-stick.	पिलू A cub, &c.	शेरपू A goat.
तडू A poney.	फाळेटू A part of a plough.	सुकाणू A helm.

3rd. The following masculine nouns in उ belong generally to the 6th declension, but sometimes, especially in the Dukhū, they are put in the first declension.

N.B. When the word is monosyllabic, the first syllable of the word in the inflected case requires ङ; thus पू takes पुवाल. This remark is also applicable to the neuters of this declension, which follow in the next list.

गहू Wheat.	पू Pus.	काडू A sweet cake.
गू Faeces.	भाड A brother.	सांकू A kind of bridge.
नारू Guinea worm.	बाडू A par. weapon.	साडू A brother-in-law.

4th. The following nouns are neuter, and belong to the 5th declension generally, though sometimes put in the 1st.

गळू A boil.	ताकू A ship.	फांसू A branch of a river.	वसू An iron ring.
णू A yoke.	पळू The bowl of a ladle.	पीळू Sauce, &c.	

5th. The following nouns, of which the first four are masculine, and the other five neuter, are used in the 1st, 5th, and 6th. declensions; the use of the sixth, however, is peculiar to the Kôkū; the 5th is preferable to all the others.

नातू A grandson.	शाळू Jurwaree.	कुंकू A par. powder.
विंचू A scorpion.	भसू A tear.	कुसू A town-wall.
बैळू A bamboo.	भळू A par. vegetable.	थरू A haft, hilt, &c.

6th. All other masculines in उ and neuters in ङ may be safely taken as belonging to the 1st declension. With regard to feminines, see 1st declension.

7th. In the following words, ई frequently becomes ए in the inflections.

अईन f. A par. tree.	एचाईत f. A jury.
†आईस f. A mother.	वाईल f. A wife.
कवाईत f. Military manœuvres.	बिछाईत f. A carpet.
काईल f. A large iron boiler.	वाईन n. A stone mortar.
कुहरी f. Cowach plant.	वाईल mn. Part of a cooking stone.
कुईट n. Thatch.	सुईण f. A midwife.
गाईर m. A par. seed.	हिमाईत f. Patronage.

8th. In the following words, ऊ generally becomes ए in the inflections.

अऊत n. An implement.	बाऊल m. A par. wild animal.
औऊळ f. A par. tree.	बाऊस n. Upper part of the shoulder.
फकऊल m. An agreement.	बाऊळ f. Moist soil over a rock.
†दऊत f. An ink bottle.	†माउली f. A respectful appellation of elderly females.
देऊळ n. A temple.	†माउजी f. A mat. aunt.
पाऊड mn. A par. exclamation.	राऊळ n. A palace.
पाऊल n. A footstep.	शिऊळ f. The pin confining the yoke-
पाऊस m. rain.	छेऊर f. A par. tree.
फिऊज f. An army.	†सांउली f. A shadow.
बाऊट f. Shade.	साऊळ f. A palm branch.

9th. Nouns in ई, which change the penultimate of the nominative to अ when about to be inflected.

Generally feminines in ईण formed from masculines.

आंणील f. A kind of gruel.	कणीक f. Flour.
उंदीर m. A rat.	कणीस n. An ear of corn.
उंजेण f. The pinnay tree.	कांणिण f. A spider.
उदीम m. Traffic.	कांणीट fn. A slip of bamboo.
उडीद m. A par. pulse.	कांणिल f. A par. creeper.
औदीळ f. An end of a petticoat.	काळीज n. The liver.
कथील nf. Tin.	कुणीन f. A kind of lungutee.
कमळीण f. The lotus.	कुसळीण f. A witch.

† All these words have a better orthography than the one here given to bring them under the rules.

कामीण f. Jaundice.	तिवीर m. A par. tree.
कुलीक A colic.	तेरीख f. see तारीख.
कोथिंबीर f. The coriander plant.	तेरीज f. One of several sum totals.
कोथिंबीर f. A par. dish.	फिकीर f. Care, concern.
खारीक f. A dried date.	बटोक f. A female slave.
खोगीर n. A kind of saddle.	बारीक adj. Fine.
गांधील f. A gadfly.	बोरीप m. Feast, &c.
गोचीड f. A nit.	भरीत n. A par. sauce.
जिलेब f. Retinue.	भावीण f. A par. devotee.
जोखोम nf. Risk, peril.	भोरीप n. see बोरीप.
तखील see कथील.	राजीक n. Hostile ravages.
ताजीम f. Treating with ceremony.	रेजीम n. A ream.
तारीख f. Date (of a paper.)	रेशीम m. Silk.
तालीम f. Instruction.	लेजीम fn. A chain bow.
तिडीक f. Pain, griping.	शेतीक f. Field operations.
तिरीप f. A sun-blink.	सुगरीण f. An expert housewife.

N. B. Some adjectives follow this rule as those in the above list and some others.

10th. Words in ड, which change the penultimate vowel into अ before being inflected.

अंगूल n. A finger's breadth.	कुसकूर m. Crumbled state.
आंकूर m. A sprout.	कुसरूड m. A caterpillar.
आंबसूल n. Dried mangosteen.	कुसूर f. Wild jasmine.
आंसुड m. A ploughman's whip.	खजूर m. A lump of dates.
इटकूर n. A brickbat.	खरूज f. Itch.
इसूप m. A kind of ring-worm.	खांडूक n. A boil
चाहूर unn. A par. measure.	गांडूळ mn. A kind of slug.
काहूर n. Darkness.	घांगूड m. A seed capsule.
काडूक n. A little bit.	घारूड n. A flock of kites.
कापूर m. Camphor.	घुंगरूट n. A musquito.
कापूस m. Cotton.	चाबूक m. A whip.
कुडूक n. A kind of ear-ring.	चिमूट f. A pinch.
कुलूप n. A padlock.	चिमूड f. A pinch.

- उणूक f. A sample, a taste.  
 चेटूक n. Sorcery.  
 जांवूक f. A par. tree.  
 जुगूत f. A scheme.  
 जुगूल f. Agreement, accordance.  
 जुलूम m. Tyranny.  
 झुडूप n. A shrub,  
 झुलूप n. A ringlet.  
 झुळूक f. A puff of wind.  
 टेंगूळ n. A bump.  
 ठाकूर m. A par. kind of people.  
 टेंकूण m. A bug.  
 टेंकूळ n. A clod.  
 तांटूक n. A fine stem.  
 तांदूळ n. Cleaned rice.  
 ताबूद m. A bier.  
 तिरूक m. A par. term in a game.  
 निगुंड f. A par. shrub.  
 निंबूर m. Green ears of bajuree.  
 परूस n. A yard.  
 पुरूख m. A par. god.  
 पुरूळ m. A par. eruption.  
 पेटूळ n. A little box.  
 पेंक n. A small bundle.  
 बदूक f. A musquet.  
 बागूल m. A goblin.  
 बाटूक n. Green stalks of juwaree.  
 \*बापूस m. A father.  
 बांवूट f. A mango quickly ripened.  
 बाभूळ f. Gum Arabic tree.  
 बुडूख n. Stock of a tree.  
 बुरूज m. A bastion.  
 बुरूड m. A basket maker.  
 बुरूम m. Clay stones.  
 बेडूक m. A frog.  
 बेंदूर m. Bullock's-day.  
 बोटूक m. A kind of pod.  
 बोंडूक n. A small knot.  
 भिकूण m. A bug.  
 भेरूप n. Feasts.  
 माजूम f. A par. drug.  
 मांदूस f. A large coffer.  
 माणूस n. A human being.  
 मासूक n. A fly.  
 मुंगूस m. A moongoos.  
 मुरूम m. see बुरूम  
 मुलूक m. A kingdom.  
 मेकूड m. Dried mucus.  
 युगूत f. A scheme.  
 रेडूक n. A buffalo calf.  
 लसूण mf. Garlic.  
 लांकूड n. Wood.  
 लालूच f. Avarice.  
 लिंबूण m. A nimb tree.  
 लिंबूर m. Do.  
 लेंडूक n. A lump.  
 वाघूळ n. A bat.  
 वारूळ n. An ant-hill.  
 वाळूक n. A wen.  
 विभूत f. Devotee ashes.  
 रेंदूर m. Red lead.  
 शेपूट n. A tail.  
 शेवूड m. Dried mucus.  
 संदूक f. A chest.  
 साबूण m. Soap.  
 हडूक n. A small bone.  
 हुकूम m. An order.

## GENDER OF NOUNS.

There are two things which seem in all languages to have more or less prevailed in fixing the Gender of Nouns ; first, signification, and, secondly, termination. Names and appellations of males, and of visible objects and affections of the mind, supposed to have something in them rude, powerful, or commanding, were made masculine : names and appellations of females and of objects and passions supposed to have but little activity, or peculiar tenderness, were made feminine ; while the names of things regarded as totally inert, the passive subjects of foreign agency, and of mere acts, were considered as properly neuter. It is obvious, however, that in making these distinctions among objects not naturally possessed of any difference of sex, much must have depended on the imagination, and accordingly, while, in most Western languages, the moon is regarded as feminine, it is considered as masculine in the *Sanskrit*, and languages derived from it. The sea in Arabic is feminine, but masculine again in *Sanskrit* and its kindred dialects. The *Murathee*, not being a simple language, but borrowing from the *Sanskrit*, *Hindoostanee*, *Persian*, and *Arabic*, and in many instances retaining the gender the words had in the original languages, cannot be expected to have many rules for fixing the gender from the signification.

Gender is often greatly influenced by termination, and the very same word, by changing the terminating vowel only, often assumes a different gender. It would seem that, when the names of males in common use, in any particular language, happened to terminate in a partieu-



lar letter, such a termination came to be looked on as a masculine termination, and the names of inanimate objects ending in the same way came to be looked on as masculine, and so of the other genders. Having made these preliminary observations, we now proceed to lay down a few rules for the determination of the gender of nouns in Murathee, as far as is practicable by rules to make such determination. These consist of three classes; 1st, rules derived from the signification. 2nd; from the signification and termination combined; and, 3rd, from the termination alone.

*Rules for the determining the Gender of Nouns from the Signification.*

1. *The following classes of nouns are always masculine :*

1st. Names and appellations of males; as हरि the god Vishnoo, हत्ती a male elephant, दाता a giver, लोहार a blacksmith, साक्षी a witness.

To this rule there are some apparent exceptions; as माणूस a man, which is either masculine or neuter, but, when it is neuter, there is properly no reference to sex, and माणूस may be translated person: माणसेँ, the neuter, is always used in the plural. In like manner, पौर may be masc. fem. or neut. If the sex be adverted to, it will be properly translated by boy or girl, as the case may be; if not, the word will be in the neuter gender, and be translated, child. Also राधा and येरीण names for a male dancer in female attire are feminine.

2nd. Names of mountains and seas; as, पर्वत भद्रि and गिरि a mountain; हिमालय the Himalaya mountains. समुद्र अब्धि &c. the sea; except दर्या (Arabic) the sea, which is feminine, and but rarely used.

3rd. Names of days of the week, of months, of years, (of which there is a cycle of sixty,) of astrological Kurus, and of time in general ; as, मंगलवार Tuesday, नंदन the 26th year of the cycle, चैत्र the first month commencing in the latter part of March or former part of April\*, काळ, समय, and वेळ time in general ; but वेळ, when it denotes a particular time, is feminine.

4th. Names of the planets ; as, शनि Saturn ; चंद्र the moon ; but पृथ्वी the earth, not being reckoned a planet by the Hindoos, is feminine.

5th. Names of winds, vital airs, life, spirit, &c. as वारा, वायु, वात, wind, प्राण the pectoral vital air, जीव life, आत्मा spirit ; but हवा (Arabic), air, is feminine.

6th. Names of rain and clouds ; as, पाऊस and पर्जन्य rain, मेघ a cloud ; but बरसात (Hind.), rain, is feminine, and अभ्र, दग and दक, a cloud, are generally neuter.

7th. Affections of the mind ; as, हेवा envy, रौद्र rage, लोभ covetousness ; except Sanskrit nouns in आ, which are feminine ; as, दया mercy, कृपा favour, करुणा pity, माया and ममता affection, इच्छा desire, ईर्ष्या envy, क्षमा forbearance, शंका diffidence, वासना disposition, वाञ्छा a wish ; except also the Arabic word अदावत hatred.

8th. Names of large and clumsy objects as opposed to small or neat objects of the same class, which are

\* The Hindoo months are twelve in number, and are strictly lunar ; whenever then the moon at the conclusion of a month is in the same sign that she was in at its commencement, a month is intercalated. The intercalated month receives the name of the one which preceded it, and the intercalation is required once in about three years.

feminine or neuter, as, गाढा m. a cart, opposed to गाडी f. a carriage, both of which words are in common use ; and पागोट m. a whacking turban, opposed to पागोटें n. a turban ; but such formations are in general only allowable, when used to set off some slender witticism.

## II. *The following Classes of Nouns are Feminine.*

1st. Names and appellations of females, as कृष्णा Krishna, the sister of Krishṇu, बहीण a sister, सोनारीण a goldsmith's wife. To this rule the following two words seem exceptions, कलत्र n. a wife, लंछेर n. a pea-hen.

2nd. Names of rivers ; as, गंगा the Ganges, गोदा the Godawuree, निरा the Nira ; except the following seven, called Nudus ; viz. ब्रह्मपुत्र, सुवर्णभद्र, शिवभद्र, शोणभद्र, तुंगभद्र, अंधभद्र, वर्णः some Oopunudus ; as पारीभद्र, मिद्य, उच्च, &c. and सिंधु the river Indus.

3rd. Names of lunar days ; as, तिथि a lunar day, प्रतिपदा the first lunar day, द्वितीया, or बीज, the second lunar day, चौदस the 14th lunar day.

4th. Names of the points of the compass ; as, पूर्व the East, उत्तर the North, नायबी the North West.

5th. Names of the 27 Nukshutrus, Ushvinee, &c.

6th. In opposition to the last head of masculines, some nouns which are masculine take the feminine gender to express a very large individual of the species ; as from षोंड m. a stone, is formed षोंड f. a large stone ; from जेण m. a small drinking vessel made of leaves, comes जेण a water trough, and from दोरा m. a thread, comes दोरी f. a

rope ; and from this again, according to the 8th head of masculines, we have दोर m. a cable.

### III. *The following Classes of Nouns are Neuter.*

1st. All names of metals ; as, सोनें gold, रूँये silver ; except पितळ brass, which is neuter in the Dukhuṇ, but in the Kôkuṇ frequently feminine.

2nd. General names of animals, where the distinction of sex, although of easy ascertainment, is not adverted to ; as बालक n. a child, but बालक m. means a boy: कौकल n. a lamb, but कौकरा m. means a he-lamb, and कौकरी f. a she-lamb. The word देवता, a divinity, is an exception to this rule, for it is feminine.

3rd. Names of the sky ; as, आकाश and अमाळ the sky.

4th. Names of water ; as, पाणी, उदक, जल, अंबु water.

N. B. In many compounds पाणी becomes वणी ; as अकळवणी untimely rain. All of these compounds are neuter.

5th. Names of milk and its products ; as, दूध milk, दही and दधि sour curds, तूप and घी clarified butter, लोणी butter ; except nouns ending in भा which are masculine ; as, चक्का cheese, मठा a kind of sour curds ; but सहा or साय, cream, is feminine.

6th. Names of oils ; as, तेल oil, एरंडिल castor oil, खोत्रिल cocoa oil.

7th. Singular nouns which include two or three individuals ; as, युग्म and द्वय a pair, त्रय a trio, दंपत्य a married couple ; also दंपती a man and his wife, which in Sunskrit is dual, and reckoned masculine, but, in Murathee, singular and neuter : compound words, however, such as मायबाप parents, रत्नीपुरुष husband and wife, in this form, are masculine : when neuter, they assume the proper neuter

forms, मायबापे, स्त्रीपुरुषे. The former of these examples, however, is generally found in the former, and the latter in the latter, form.

*Rules for determining the Gender from the Signification and Termination combined.*

1st. Names of trees ending in a consonant are in general either masculine or feminine; as, कंबड f. the wood-apple tree, फणस m. the jack-fruit tree.

The feminine names of trees will be found in the list of feminine nouns afterwards to be given, and the exceptions to this rule of names of trees which are neuter, are both few in number, and are the names of shrubs or plants, of which scarcely any thing farther is known than the bare name.

2nd. Imitative nouns ending in भाट, भाड and भाण are masculine, and denote excess of action; as, चळचळाट excessive restlessness, खडाड a loud crashing, ठणाण a loud ringing.

3rd. Imitative nouns consisting of two divisions of syllables, the one rhyming with the other, are feminine, and of the 4th declension; as, कटकट contention, दबदब turmoil, चळचळ restlessness.

To this rule the following words are exceptions, कावकाव f. or n. the cawing of crows; कलकल mf. a loud jangling, कुटकुट n. a rumbling noise, खतखत and खुतखुत m. the sound of the bubbling up of water, धगधग, meaning a glow of heat, is feminine; but, meaning palpitation, is neuter; and synonymous with धडधड which is also neuter.

4th. Names of fruits ending in a consonant are almost always neuter. Barks and flowers also used as articles of diet or luxury come under this rule; as कंबड n. the wood-apple; तज n. cassia bark; केतक n. the flower of the Pandanus Odoratissimus.

The names of the trees of which these are the products are all feminine; but to the above rule the following useful words are exceptions:

अकरोड mn. An almond.	खिसमीस f. A small kind of raisin.
अजीर m. A fig.	गुलाब m. A rose.
अननास mn. A pine-apple.	चिच f. A tamarind.
अनार mn. A pomegranate.	जांब m. A rose-apple.
आम्र m. (com. आंबा) A mangoe.	नारळ m. A cocoa-nut.
इसपगोल m. Spogel seed.	नीळ f. Indigo.
खजूर m. A date.	फणस m. Jack-fruit.
खसखस f. Poppy seed.	बदाम mn. An almond.
खारीक f. An unripe dried date,	

5th. Abstract nouns ending in ण, ल, and य, or formed by lengthening the first syllable, in the way called by Sanskrit Grammarians *Vridhhi*, are neuter; as सुंदरण beauty, क्रूरत्वं fierceness, सत्य truth, स्तेय theft, कौमार youth, from कुमार a youth, वैभव grandeur, from विभु the all-pervading Lord, माध्यस्थ mediation, from मध्य and स्थ; but when this word is the name of an agent, and means a mediator, it is masculine.

6th. The following classes of nouns ending in क are neuter; 1st, words expressing an aggregate of several individuals; as, अष्टक an aggregate of eight, पत्तक a body of horse. 2nd, nouns expressive of a particular state; as अनायक the state of being without a chief. 3rd, Sciences; as वैद्यक the science of medicine, त्रैराशिक the rule of three. 4th, Ceremonies and habitual acts; as, मरतिक funeral ceremonies, माध्याह्निक the mid-day meal.

*N. B.* The above rules derived from the signification, and the signification and termination combined, are always to be presupposed when studying the rules that follow, taken from the termination alone, and the words that come under the above heads are always to be considered excepted, though not specifically mentioned.

*Rules to determine the Gender from the Termination alone.*

**I. Of nouns ending in आ.**

1st. Pure *Murathee* nouns ending in आ, and nouns corrupted from *Sanskrit* nouns not ending in आ, are almost always masculine, as पैसा m. money, अंगुठा m. a thumb.

2nd. *Hindustanee* nouns in आ introduced into the language, are generally masculine, as आरस m. a looking glass, खिसा m. a pocket.

3rd. *Sanskrit* nouns in आ introduced, or but slightly corrupted, are feminine.

As the student may not at first be able easily to determine what nouns are derived from the *Sanskrit*, in addition to the examples given above under the head of affections of the mind, the following useful words are subjoined with their common *Murathee* corruptions enclosed in brackets.

सत्यता Truth, and all abstract nouns	त्वचा Skin,
in ता.	त्तरा Quickness.
अनुक्रमणिका An index.	दशा State, condition.
अपेक्षा Expectation.	दक्षिणा A present to Brahmans.
अमावास्या The day of new moon.	दिशा (दीश) A region.
अवस्था A state or condition.	दीक्षा Conduct.
आज्ञा An order.	नासिका A nose.
कथा A tale.	निद्रा (नीज) Sleep.
क्रिया An act.	निंदा Reproach.
घटिका Twenty-four minutes.	निशा Night.
चर्चा Recitation.	निष्ठा Fixed attention.
छाया A shade.	परिचर्या Service.
जटा (जट) A lock of matted hair.	परीक्षा (पारख) Trial.
जिह्वा (जोभ) The tongue.	पूजा (पुजा) Worship.
टीका Annotations.	पौर्णिमा Day of the full moon.
तृषा (तहान) Thirst.	प्रजा The subject of a king.

प्रतिष्ठा Celebrity.  
 प्रतीक्षा A waiting for.  
 प्रदक्षिणा Circumambulation.  
 प्रशंसा Commendation.  
 प्रेरणा A motive.  
 भाषा (भाक) Language.  
 मज्जा Marrow.  
 मर्यादा A limit ; propriety.  
 मक्षिका (मक्षी) A fly.  
 मा and माता A mother.  
 मात्रा Time of a short vowel.  
 माला (माळ) A row ; a garland.  
 मृत्तिका (मृत्ती) Earth.  
 मुद्रा A coin.  
 मेळ A large assembly.  
 यात्रा (जत्रा) A pilgrimage.  
 योजना An arranging.  
 रैखा (रेष) A line.  
 लज्जा (लाज) Shame.  
 लीला Sport.  
 वाचा Speech.  
 वार्ता News.  
 वासना Desire.  
 विद्या Science.  
 विज्ञापना Entreaty.  
 वेदना Agony.  
 व्यथा Pain.  
 व्यवस्था Orderly disposition.  
 व्याख्या Exposition.

शाखा A branch.  
 शाला (साळ) A hall.  
 शिखा A crest.  
 शिला (शीळ) A rock.  
 शिक्षा Instruction.  
 शोभा Embellishment.  
 संख्या Number.  
 सत्ता Being ; authority.  
 संध्या (सांज) Evening ; repetition  
 of sacred verses.  
 सभा An assembly.  
 संभवना A supposition.  
 समीपता Presence ; second state of  
 bliss.  
 स्वरूपता Likeness ; third state of  
 bliss.  
 सलोकता Same residence ; first do.  
 सायुज्यता Absorption ; fourth do.  
 संज्ञा An appellation.  
 सीमा (शीम) A boundary.  
 सूचना A suggestion.  
 सेना An army.  
 सेवा Service.  
 स्थापना Consecration.  
 हत्या Murder.  
 हिंसा Murder.  
 होरा An hour.  
 धुषा Hunger.

To the above rules there are the following exceptions :

1st. The following Murathee words, though not corrupted from Sanskrit nouns in भा, are feminine.

अप्रशिखा Enigmatical language.	उमखा Incipient desire.
अवखा (अवस्था?) Indisposition.	कोकिला Indian cuckoo.



खेड़णा Breaking.	*वांथा A line; a row.
झूया Giving the slip.	†फणा A snake's hood.
सहा Cream.	भंडमा Public disgrace.
धजा and धजा A standard.	येजा Vexatious going and coming.
नामना Fame.	सुटका Liberation.

2nd. The following useful Hindostanee words in भा, of pretty frequent occurrence in Murathee, are feminine.

भफवा Fame.	फत्या Victory.
हजा Vexation	मजा Flavour; taste.
कुचा A hacking in pieces.	मत्ता Property; wealth.
खत्ता Apprehension of evil.	मनुका Raisins.
छटा A peculiar style.	मुवा and मुमा Full permission.
जमा A collected sum.	मैना The Indian jay.
ठहा and थहा Jesting.	रजा Leave.
तन्हा A kind or sort.	रहा A way or manner.
दर्या The sea.	विला Season; juncture.
दुनिया The world.	सजा Punishment.
दवा Medicine.	सरबरा Rivalling.
निगा Careful treatment.	सरभरा Equipping.
निश्चा Assurance.	सुंता Circumcision.
परवा Care; concern.	सुबत्ता State of peace and plenty.
पागा A body of horse; a stable.	हवा Air; climate.

3rd. The following Hindostanee and Murathee words are both masculine and feminine.

भजमोदा A sort of parsley.	बोलवा Rumour.
‡जागा A place.	‡बाशा Ailment.
जिम्मा Charge; trust.	मका Indian corn.
दरा A cavity.	सझा Peace.
चकवा Chatter.	

\* This word, when it means "a way or manner" is masculine.

† When this word means "a branch of the root of a tree," it is masculine.

‡ This word in the nominative is generally feminine, and in the other cases masculine.

§ This word, meaning "a sudden impression of terror," is only masculine.

4th. Besides names of gods, men, &c. there are several common Sanskrit nouns, in मन्, &c. whose nominative terminates in भा, which are masculine, of more or less frequent use in Murathee. The following are the principal :

अणिमा Infinite compressibility.	प्रेमा Affection ; love.
अरुणिमा Redness.	ह्रीहा The spleen.
आत्मा Spirit.	मधुरिमा Sweetness.
उष्मा Heat.	महिमा Magnitude.
कालिमा Blackness.	मूढा The brain.
चन्द्रमा The moon.	यक्ष्मा Pulmonary consumption.
गरिमा Gravity.	रक्तिमा Redness.
नीलिमा Blueness.	लघिमा Lightness.
पिता A father.	श्लेष्मा Phlegm.

N. B. तारा, a star, is masculine and feminine.

II. Nouns in इ and ई, except names of men, mountains, seas, &c. are feminine ; as गति progression, नदी a river, आई a mother.

### *Exceptions.*

1st. The following nouns in इ and ई are both masculine and feminine. Those of them which are borrowed from the Sanskrit, as most of them are, are originally masculine, but made feminine by the unlearned, to bring them under the general rule. In the following list, some of the common Murathee corruptions are inserted ; these are all feminine.

अवधि A limit.	मुष्टि (मूठ) The fist.
अंजलि A gowpen (Scottice.)	राशि (रास) A heap.
आधि Anxiety.	श्रीहि Rice.
उपाधि An influencing.	व्याधि Disease.
कुधि (कूस) The side.	संधि (सांध) Junction.
धनि (वाणी) A voice.	समाधि Fixed devotion.
नाभि The navel. A nave.	सवागी Borax.

2nd. The following *Sanskrit* nouns, occasionally used in *Murathce*, are masculine.

अलि A large black bee.	पक्षी A bird.
अग्नि (आग) Fire.	पाणि The palm of a hand.
अहि A serpent.	बलि An offering.
आदि Origin.	मणि A jewel.
*आधि A pledge.	मरीचि A ray of light.
कपि A monkey.	रश्मि A ray of light.
कलि The iron age.	विधि A rule; an institute.
कृमि Worms.	वैधृति A kind of colic.
ग्रन्थि (गांठ) A knot.	शकुनि An omen ; a bird.
निधि (निध) A treasure.	शालि Rice.
परिधि A circumference.	

3rd. The following *Sanskrit* nouns in इ, occasionally used in *Murathce*, are neuter.

अस्थि A bone.	हवि An offering.
अक्षि An eye.	

The word पाणी, water, is neuter, but it is provided for above, and besides it seems more properly written पाणीं, and so will come under the next rule. की the cry of a par. bird is also neuter.

III. Nouns terminating in ए, ऊ, and ई are neuter ; as, अंडे an egg, बकरू a kid, मोती a pearl, पोवलीं coral.

As far as the terminations ए and ई are concerned, there are no exceptions to this rule; but गहू m., wheat, is always, and ऊ f, a louse, is frequently, written with the *anooswar*.

IV. Nouns in ए and ऐ are feminine ; as, सवे a habit ; but this word is preferably written सवय or सवई ; सै a signature, preferably written सई or सही.

V. A majority of nouns in उ and ऊ are masculine ; as, अगरू aloe-wood, चाकू A penknife.

*Exceptions.*

1st The following, besides names of females and the nouns given at page 23, are feminine.

अफ् Opium.  
 अत्र Character.  
 काक् The figure irony.  
 कान् A rule.  
 कुरक् A kind of basket.  
 कौल् Disease of the spleen.  
 गुडाख् A kind of segara.  
 गेर Red ochre.  
 चुंचू A beak.  
 चम् An army.  
 छिथ् Hooting.  
 जप् The rose-apple tree.  
 जाद् Magic.  
 तक् Preserved mangoes.  
 तन् The body.  
 तमाख् fm. Tobacco.  
 तवाञ् Attention.  
 शुथ् Disgrace,  
 दुरू Durbh grass.

धातु Semen virile.  
 पट् A kind of woollen cloth.  
 पाउ The heart stalk of fruits.  
 पाच् An emerald.  
 पांतु Money given to Brahmans.  
 भू Earth.  
 भ्रू An eyebrow.  
 मशरू A kind of gaudy cloth.  
 माउ A scar.  
 रज्जु A cord; a rope.  
 वस्तु A thing.  
 शैल् A par. tree.  
 शशाल् Fine dzondula.  
 शाड् Pipe clay.  
 शैप् A kind of anise.  
 शैळ् mf. Whistling.  
 \*इमश्रू Shaving.  
 साळ् A porcupine.  
 हनु The chin.

2nd. The following nouns in उ and ऊ are neuter.

आयु A life time.  
 अश्रु mn. A tear.  
 उड् A star.  
 चक्षु An eye.  
 जानु A knee.  
 ताल् The palate.  
 धनु Suns. m. A bow.  
 नानु fm. and नचनु Demurring.

मधु Honey of flowers.  
 \*रू The face of a playing card.  
 ययु The body.  
 वसु Wealth.  
 वस्तु A thing.  
 वास्तु nf. A habitation.  
 विषु First point in Aries,  
 \*इमश्रू Hair of the face.

N. B. Some words, as निव् a lime, जिवाणू a reptile, are sometimes written without the *anooswar*; but all *Murathēe* neuter words, which end in the long उ, are better written with it.

VI. Nouns in ओ are usually feminine ; as, बयको a woman.

The following, however, besides appellations of males, are masculine.

जहो Sensation of burning.	मोहो mn. Bees' nest.
दाहो A whining or moaning.	लाहो Covetousness.

VII. The terminations ईण, णूक, णीव are feminine ; as, कंतिण a spider, गांभीग a gadfly, अटवणूक remembrance, जावणूक teasing, जाणीव the perceptive faculty. To this rule, कुसरीण m. a caterpillar, is an exception ; but that word is better written कुसरीड ; also a few other words, which will be found in their proper place.

VIII. Persian and Arabic words ending in त or द, introduced into the Murathee, are nearly all feminine ; as, अदालत a court of justice, ताकीद an injunction.

To this rule the following words are exceptions.

खत n. A note of hand.	बागार्त n. Garden land.
खस्त n. Rubbish.	फेरिस्त n. A catalogue.
*गस्त n. Division of a house (and in comp.) a year.	रफ्त m. Practice.
तक्त and तख्त n. A throne.	वख्त mn. Time.
तस्त n. An ewer.	शर्बत n. Sherbut.
दस्त mn. A hand.	सालगुदस्त n. The past year.
बंदीवस्त m. A settlement ; an agreement.	*ईद mf. A par. Hindoo festival.
बरात m. A par. suit at cards.	कागद m. Paper.
	बयाद mf. Detail.
	हौद m. A water cistern.

IX. Nouns ending in त, with anooswar preceding, are masculine ; as, अंत an end, दांत a tooth, वृत्तंत an account of any transaction, वेदांत a theological system professedly founded on the Vedas, which teaches that matter is an illusion, and nothing exists but spirit.

Besides some feminine nouns, to be afterwards given, the following words are exceptions to this rule.

गुह्यं n. The mark for an omitted word.	मासांतं nm. The end of the month.
जालं n. A breaking-in post.	राजक्रांतं nf. Royal oppression.
पौतं mn. An issue.	पुतं n. The foot stalk of a flower.

X. Nouns ending in र, व, and य, which have a consonant joined to the final letter, without the intervention of a vowel, are neuter; as, शस्त्र a weapon, ईद्वय combination, द्रव्य wealth.

Besides names of males, months, &c. formerly fixed, the following words are exceptions to this rule.

गृध्र m. A vulture.	मन्त्र m. An incantation.
धूम m. Smoke,	मूत्रकुच्छं m. Strangury.
नक्र m. A kind of crocodile.	रात्र mfn. (in comp.) night.
नेत्र mn. The eye.	लोभ m. A bark used in dyeing.
पुंड्र m. A sectarial mark.	व्याघ्र m. A tiger.

Other words, such as राष्ट्र a kingdom, which may occasionally be found used in the masculine gender, are preferably neuter, and are therefore here omitted.

XI. Simple nouns changed from Sanskrit feminine nouns in आ; as, दक्षिण f. the south wind, from दक्षिणा; भाज f. a wife, from भार्या; and nouns in इ and ई, whether masculine or feminine, or abbreviated from other Murathee words in ई, by dropping the final letter, so as to make the word end in a consonant, are feminine; as, भाग f. fire, from भग्नि m.; संघ junction, from संधि mf.; जात a species, from जाति f.; रीत a custom or manner, from रीति f.; शंख coldness, for शंखी.

XII. Compound nouns generally have the same gender as that of the last member of the compound; as, भगवस्त्र n. a par. upper garment, of the same gender as वस्त्र n. a garment.

To this rule there are several exceptions. अहोरात्र is masculine and neuter, though रात्र be feminine, and several other compounds, with रात्र as the last member, are feminine or neuter : क्रांत, derived from क्रांति progression, should always be feminine ; but राजक्रांत is feminine or neuter. Some of the compounds of गत, contracted from गति, are also irregular. Many exceptions also to this rule will be found in names of men, mountains, &c. ; as हिमालय, which is masculine, though आलय be neuter : but the student is to recollect, that the rules taken from the signification are here always pre-supposed.

In some instances, it will be difficult to see the composition of the word, as in the compounds of which घाण, an unsavoury smell, is the last member; thus करपट singed rice, &c. and घाण become करपटाण, the smell of singed food: compounds also having आवलि a row, as the last member, obscure often the आवलि ; as, वंशावळ f. a genealogical table, घोडवळ f. a row of picketed horses, चक्रावळ f. compound interest. In all such cases, the signification will be the best guide to the learner.

Such are all the rules of any importance which the author has been able to discover for fixing definitely the gender of nouns. In addition, all he can do, is to say, that nouns in क, ख, ग, घ, च, छ, ज, झ, ङ, ट, ड, थ, द, ध, प, फ, ब, भ, म, य, र, व, श, ष, स, ह, ळ, क्ष, are generally masculine, and nouns in ट, ड, ण, त, न, ल, generally neuter. This general statement, however, is to be limited by all the preceding rules which apply to words ending in consonants.

The following are all the Feminine nouns ending in a consonant, with their declensions marked.

*The following Nouns in क are Feminine.*

च	कचक 3. 4. A smart contest.	लचक 3. 4. A sprain.
	दचक + 4. Starting ; a shock.	ज गजक 3. Exuberance.
	बचक + 3. A kneafful, (Scott.)	रंजक + 3. Priming powder.
	बैचक mf. + 3. A bifurcation.	ठ टक A fixed look.

भटक + 3. Obstruction.	ळ *कळक A cluster of bamboos.
चटक + 3. A taste for.	कुळक 3. 4. Colic.
झटक 3 A whisk.	मळक + 3. Lustre.
ठ बैठक 3. 4. A seat.	शिलक 3. A small split of bamboo.
ड भडक + 3. A surname.	खा खान 3. The armpit.
थडक 3. A knocking; a blow.	झा झांक Stupor.
धडक + 3. Concussion.	टा टाक Foolish vain display.
सडक 3. A turnpike road.	डा *डांक 3. Post runners, horses, &c.
ण ठणक 3. Throbbing.	चपडाक 3. 4. A slap.
शिशिक 3. A shooting pain.	ता पताक 3. A small flag.
ध धक Flame; blaze.	था थाक Unweariedness.
न स्ननक fn. 3. A plate.	फा फांक 3. 4. A slice.
व भवक + 3. A term in golf.	वा वाक A kind of dagger.
वचक + 3. see वचक	वेवाक Completeness.
दुवक A way of tying a buffa- lo's fore-legs.	वा वांक A par. ornament.
विषक + 3. A term in golf.	शा शाक 3. A potherb.
लषक + 3. An ill habit.	सा साक Mercantile credit.
म कुमक + 3. Aid; assistance.	हा हाक 3. Hailing.
चकमक A match box.	कि किंक 3. A shriek.
चमक 3. 4. Glitter.	पि पिंक 3. Water squirted from the mouth.
टकमक + 4. A peak.	शि शिक 3. A sneeze.
टमक 3. 4. A jingling.	जी हरजीक + 3 Aiding.
धमक + 3. Spirit, pluck.	टी टीक 3. A par. ornament.
र करक + 3. Rheumatic pains.	ठी भाठीक 3. 4. A par. tree.
पैरक 3. 4. A flag; an ensign.	जे उषजीक + 3. Publicity.
ल डोलक A small sort of drum.	कोरजीक + 3. A rope for carry- ing grass.
तबलक The envelope of a letter.	तिडीक + 3. A shooting pain.
शिलक 3. 4. The balance of an account.	णी कणीक + 3. Wheaten flour.
सलक + 3. A sharp pain.	ती शेतीक + 3. Agricultural opera- tions.
स बसक + 3. A bottom; a pedestal.	
मसक 3. A skin in which a man carries water.	



री	खारीक 3. An unripe dried date.	भू	भूक 3. Hunger.
	सोयरीक + 3. Relationship.	लू	भालूक A bear.
ली	अपलीक + 3. Ownership.	हू	हूक 3. 4. Lumbago, &c.
	तालीक 3. A copy.	झू	झुळूक 3. A puff of wind.
ळी	भगळीक + 3. Trespassing.		पेजळूक see पावधूक.
फु	फुंक mf. 3. A puff.	टे	टेंक Steadiness.
चू	चूक + 3. A tack + 4. A mistake.	ने	नेक Probity.
टू	टूक + 4. Knack, tact, &c.	भो	भोक + 3. Vomiting.
तू	वस्तूक A toy.	खो	खोंक 3. 4. A wound.
दू	बंदूक + 3. A musket.	खो	खोक 3. 4. A cough.
	संदूक 3. 4. A large box.	टो	टोक A sharp point.
धू	गावधूक The hire of a milch animal.	नो	नोक 3. 4. The moral of a tale.

*The following Nouns in ख are Feminine.*

ळ	भोळख Acquaintance.	री	तारीख + 3. Date of a letter.
का	काख 3. The armpit.	रू	नांदरूख A par. tree.
ला	लांख 3. Unitedness.	मे	मेख 3. A peg.

*The following Nouns in ग are Feminine.*

च	पचंग 3. 4. A par. way of binding a shawl.	ल	लग 3. 4. Connexion.
त	चितंग A gold or silver collar.	अलंग	अलंग 3. 4. A long shed.
ड	डग A stride.	व	वग + 4. Companionship.
	बोंडग A par. tree.	लवंग	लवंग 3. The clove tree.
	वावडंग A par. shrub.	घा	घांग + 3. Remembrance.
ण	कणंग + 4. A large grain holder.	टा	टांग 3. A peg.
	रणंग A par. eruption.	डा	*डाग + 3. An ascent.
भ	भंग 3. Hemp.	डांग	डांग + 3. A plantain leaf.
र	रग 3. 4. Spirit ; pluck.	दा	दांग 3. A stride.
	फिरंग + 3. A sword.	पा	*पाग 3. Harbour fees.
	भारंग A par. plant.	वा	वाग 3. A garden.
	सुरंग A par. tree.	रा	रांग + 3. A row.
		घा	वाग 3. 4. Acting with one.

सा	सांग + 3. An iron spear.	उ	डेंग A large metal pot.
रि	नारिंग The orange tree.	भे	भेग 3. 4. A crack.
शी	शीग + 3. The heap of grain above the mouth of the measure.	मे	मेंग 3. 4. A snake's slough.
चु	चुंग A company.	वे	वेंग + 3. Embrace.
लु	महालुंग The citron tree.	शे	शेंग A pod.
फू	फूग Swollenness.	लो	लेंग A pendulous head of grain.

*The following Nouns in ष are Feminine.*

जा	जांष 3. The leg.	री	रीष 3. Entrance.
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N. B. Other feminine nouns in ष either fall under the rules, or are better written with ग, and will therefore be found in the ग list.

*The following Nouns in च are Feminine.*

क	कच A strait.	चि	चिच 3, The tamarind tree.
ख	*खच Crowdedness.	टि	टिच + 3. A short span.
ल	किलच 3. A piece of lathe. डेलच 3. A vestibule.	वि	विच + 3. A crack.
भा	भांच 3. 4. The glow of fire.	ठे	ठेंच + 3. A stumbling block.
का	काच 3. Glass; teasing. कांच 3. Glass.	को	कोंच 3. 4. A puncture.
खा	खांच + 3. A pit.	खो	खोंच 3. 4. A dint; a stab.
टा	टांच 3. The heel.	चो	चोंच 3. 4. A beak.
पा	पाच fm. 3. An emerald.	टो	टोंच + 4. A beak; a bill.
ला	लांच mf. 3. 4. A bribe.	पो	पोंच + 3. A receipt.
		मो	मोच A par. escul. vegetable.

*The following Nouns in ज are Feminine.*

क	दरेकज Match-making.	म	समज fm. Understanding.
ग	गंज 3. 4. A bundle.	र	गरज + 3. Need.
ण	वर्णज 3. Travelling for merchandise.	ल	पालज A musk-melon plantation.
ध	धज Mein, air, &c.	खा	खाज 3. 4. The itch.
		जा	मिजाज 3. 4. Fastidiousness.

झा	झांज + 3. A cymbal.	वेरीज	3. The total of several sums.
ता	ताज 3. A pole used by boatmen in shallow water.	वी	वीज 3. Lightning.
फा	फांज 3. 4. A par. esculent vegetable.	तजवीज	An investigating.
वा	*वाज 3. A sleeping cot.	मु	*मुंज Investiture with the Brahminical cord.
मा	नमाज 3. 4. Worship.	ऊ	ताऊज 3. A par. ornament.
रा	गराज The bar of a grate, &c.	बू	बूज + 3. Reverencing merit.
	पत्राज + 3. Conceit.		*खरबूज The musk-melon plant.
वि	अर्विज 3. The transplanting of rice.	भू	भूज 3. The whole arm.
	वळविज 3. A par. ant.	मू	हुरमूज 3. Red ochre.
खी	खीज 3. Huff, offence.	रू	खरूज 3. 4. The itch.
ची	चीज 3. A thing.	सू	सूज 3. 4. Swelling.
झी	झाज + 4. Waste.	पे	पेज + 3. Rice gruel.
भी	भीज + 3. Fried grains of Bajuree.	शे	*शेज 3. A bed.
री	रीज + 3. Fondness for.	पै	पैज 3. A bet.
	*तेरीज 3. One of several totals whose grand total is required.	फौ	फौज 3. An army.
		मौ	मौज 3 Play; a feat.
		दर	दरंज 3. An interstice.

*The following Nouns in ट are Feminine.*

अ	अट An obstruction.	कुपट	A border.
क	चैकट A door-frame.	खणपट	Persistence.
	लकट Ill-washed butter.	थापट	A slap.
	बसकट Squatting down.	धापट	A dead throw.
	वेसकट A town-gate.	धुळपट	Defeat.
	सुकट A par. fish.	पळपट	A general flight.
	हलकट Confederacy.	फरपट	Forcible dragging.
ग	चिरंगट Crowded state.	लेलपट	A rolling.
	लगट mf. A following after.	सांपट	A chink.
च	चट A taste for.	फ	फट A cranny.
प	*पट (in comp.) Quantity; fold.	ब	बट 3. A cotted lock of hair.
	उपट Exuberance.	करंबट	A spiced dish.

वांषट Rainy weather.	ती तीट fm. + 3. A black mark on the forehead.
म चिमट A pinch.	पी भटापीट Vehement effort.
र कोरट Unbleached silk; yarn.	तिरपीट Exhaustion.
होरट fm. Obstinacy.	फी फीट 3. 4. A paying.
ल भांगलट Gait; mien.	बी *कांषीट A split of bamboo.
उलट mf. A returning.	मी मीट Closed state of the eyes.
ओलट Moist ground.	वी वीट 3. A brick; see ईट.
मागलट A retreating.	शी शीट 3. Birds' dung.
व उसनवट A loan.	उ वाउट A par. tree.
कनवट The upper band of a dhotur.	कू मारकूट Flogging; putting to the torture.
काटवट A wooden bowl.	कुळकूट Family history.
घरवट Common stock.	तिसकूट A misunderstanding.
घसवट Well exercisedness.	खू खूट Deficiency.
घाणवट fn. Site of an oil mill.	छू छूट 3. 4. Brilliance.
व नांगरवट Newly-ploughed land.	जू जूट Combination.
नांदवट Residence.	तू तूट Deficiency.
भांजवट Burning the soil for manure.	फू फूट A breaking.
वहिवट Conduct.	बू बांषूट A prematurely ripened mango.
सावट nf. Shadiness.	लू लूट Plundering.
स लांवसट A par. kind of demon.	रंगलूट A term at cards.
ळ शिळट Raw cold weather.	सू सूट Emancipation.
खा खाट 3. A bedstead.	खे खेड Crowdedness.
भा भाट 3. A shallow.	दे नदिट A par. shrub.
ला लाट + 3. A wave.	वे चपेट A blow.
वा वाट 3. A road.	झपेट The stoop of a bird of prey.
हा पहाट 3. The dawn.	*लपेट Equivocation.
शि शिट A drop, or sprinkling.	भे भेट A meeting.
ई ईट 3. A brick.	शे घरोट A par. part of a saddle.
छी छीट + 3. Birds' dung.	खो खौट 3. 4. The heel.
शी शीट + 3. Bending from weakness.	खोट 3. 4. An ingot.

गो अगोट The rainy season.  
 चो चोट 3. 4. A wound.  
 नो बनोट A structure.

मो मोट 3. A leather bucket for  
 drawing water.  
 गोष् गोष्ट A story ; an affair.

*The following Nouns in ङ are Feminine.*

पा पाठ The back.  
 चां चांठ + 4. A mango-stone.  
 मा माठ + 3. A par. potherb.  
 वा वांठ A female buffalo calf.  
 सु सुंठ Dried ginger.

पे पेंठ 3. A place of public traffic.  
 वे वेठ Forced service.  
 गो अगोट The rainy season.  
 कौ कौंठ The wood-apple tree.

*The following Nouns in ङ are Feminine.*

अ अङ Obstruction.  
 क कङ + 3. The flank.  
 कँङ 3. 4. Itching.  
 अकङ + 4. Affection.  
 उकङ Pottage.  
 छकङ A slap.  
 निकङ Urgency; haste.  
 पकङ (among wrestlers) Seizing.  
 रोकङ + 4. Ready money.  
 लकङ A tall palm tree.  
 लैळकँङ Rolling.  
 सुकङ A full-ripe cocoanut.  
 ख खङ Short under grass.  
 ग जांगङ Goods taken so that they  
 may be retained or returned.  
 झांगङ A loud drumming.  
 बगङ Ill-cleaned rice.  
 बेगङ Japanned tin plate.  
 भांजगङ A state of confusion.  
 रमङ 3. 4. Abundance.

लगङ A metallic bar.  
 \*सांगङ + 4. A float of pumpkins.  
 हिलगङ Unsettledness.  
 घ उघङ Notoriety.  
 मोषङ A par. part of a drill-  
 plough.  
 ज जङ Stock ; capital.  
 झ \*झङ Heavy rain.  
 त तङ The bank of a river.  
 गमतङ Cavity in a boat for  
 bilgewater.  
 तांतङ Urgency.  
 थ थङ A bank, a shore.  
 द खबदङ A cavern.  
 संवदङ The Sami-tree.  
 ध देशधङ A wretched wandering  
 state.  
 न नङ Hindrance.  
 प पङ A falling.  
 घोरपङ A kind of lizard  
 झांपङ Stupor.

	थापड + 3. A slap.		मुरड A double edge.
ब	मुवड Eager pressing after.		वरंड A load of grass or hay.
	तांवड Red soil.		विरड A roaming about.
	रेवड Nastiness.		शिरड Loppings of trees.
	लौवड + 4. Unhusked cocoanuts.		हगरड Looseness of bowels.
भ	लेंभड Emaciation.		हुंवरड + 4. The lowing of cattle.
म	अडमड Restlessness.	ल	लड + 4. A string of pearls.
	घमड Abundance.		हुल्लड Tumult ; disturbance.
	दुमड The mark of a folded-down leaf.	व	*वड (in comp. for वाडा,) Place, state, time, &c.
	धुमड Boisterous conduct.		भवड Fondness ; affection.
र	रड An importunate calling after.		अधवड A hide raw or dressed.
	अरड A loud bawling.		उष्टवड Fragments.
	इरड Eating of human filth.		कवड Half of a divided cocoanut.
	उतरड A par. creeping plant.		कावड A bamboo for carrying water.
	करड Ill-cleaned rice.		केळवंड The plantain flower.
	कीरड Dryness of throat.		खरखटवड Refuse.
	खरड A scrawl.		खरवड Singed food.
	गोंदरड Litter, rubbish.		गोथवड A stall.
	चिरड Offence.		परवड Hereditary quality, or disease.
	चेंदरड Confinedness.		चवड A pile of cakes.
	जरड Fibrousness.		व्येष्टवड Spring.
	दरड A high bank.		दवड A race.
	धसरड Do.		देवड A close succession.
	नसरड A little self-willed imp.		धावड A run.
	नांगरड Newly-ploughed ground.		धुळवड A par. day of the Shimga.
	निसरड A slippery place.		निवड Choosing.
	वरड A par. kind of fallow ground.		परवड Confused state of affairs.
	वेरड Fallow ground.		पाटवड A trough.
	भरड A moving line of flocks.		भाडवड Autumn.
	*भिरड + 4. A fit of anger.		भौवड 3. 4. Vertigo.
	*भिरंड The mangosteen plant.		

रहाटवड	A water wheel and its appurtenances.	भा	भाड 3. 4. Profits of a bawd.
रेवड	A plaited fringe.	मा	*माड + 3. The art of sitting on horse-back.
लगवड	Agricultural labour.	उमाड	Tempestuousness.
वरवड	A knotted fringe.	रा	राड 3. A widow; a whore.
शितवड	A litter of boiled rice.	ला	शिकलाड Harvest time.
शिलवड	Stale rice.	पैलाड	The opposite side.
*शेतवड	Arable ground.	सा	साड 3. 4. A female camel.
वड	A par. plant.	नासाड	Utter destruction.
सवड	Vacant space or time.	हेलसाड	Slighting.
सामुरवड	One's father-in-law's.	हा	रहाड 3. Muckiness.
सोळवेड	A company of sixteen.	कुन्हाड	4. A hatchet.
स	*सड Additional evidence, &c.	खि	खिड A gap between two hills.
तिसड	A third cleaning.	दि	दिड A wicket.
नुंवसड	Wasps' nest.	धि	धिड + 4. Public disgrace.
ह	हड A par. kind of grass.	ई	ईड A lemon tree.
का	*काड A straw of grain.	की	कीड + 4. A worm.
नरकाड	A place for offal.	ची	चीड 3. 4. Offence.
खा	खाड 4. 3. A crack or fissure.		*गोचीड A tick.
गुखाड	A common sewer.	ती	तीड 3. A crack.
या	याड The anus.	भी	भीड 3. Respect.
हगाड	See नरकाड.	ही	हीड 3. The eaves of a house.
या	याड + 4. A bundle of rice straw.	कु	गुरकुंड Crouching together.
चा	चाड Fondness.	मु	झुड A company.
जा	जाताड An oasis.	ऊ	ऊड The slanting side of the aperture of a door, &c.
पताड	+ 4. A bullock's girth.	दू	*दूड A par. female ornament.
भरताड	+ 4. A loaded company.	धू	धूड A par. weed.
रिताड	+ 4. An empty company.	चू	चूड A torch.
शेताड	A par. plant.	पू	पूड Powder.
दा	चेंदाड Confinedness.	सांपूड	A wattle.
शेंदाड	A par. creeper.	वू	वूड 3. 4. A loss.
धा	धाड A hostile incursion.	भू	विभूड A par. creeping plant.
ना	नाड An artery.	र	एड Spurring on.
शा	शिवाड A large kind of ship.		

खे	खेड Mixture.	खो	*खोड A bad habit.
खेंड	A gap between two hills.	जो	*जोड Profit ; stock.
पे	पेड The leaf of a mill-stone.	झो	झोड Threshing.
	*पेंड Oil cake.	तो	तोड Compromise.
फे	फेड 3. 4. A paying off.	धो	धोड A large stone.
भे	*भेंड The pith of straw reeds, &c.	फो	*फोड A disclosing.
रे	रेड Superabundance.	भो	*भोड 3. 4. Vertigo.
घो	घोड A strip.	मो	*मोड A breaking.
हो	होड + 3. A drove of cattle for market.	रो	क्रोड mf. A crore.
ओ	ओड The filaments of the wild Brab tree.	लो	लोड A hem.
को	कोड A place for stowing.	सो	सोड A letting go.
		सोड + 3.	An elephant's trunk.
		हो	होड + 4. A bet.

*The following Nouns in ढ are Feminine.*

ल	लढ 3. Fighting.	मे	मेढ A bifurcated stake.
वा	*वाढ Augmentation.	वे	*वेढ nf. A silver toe-ring, &c.
दा	दाढ + 3. A grinder tooth.	ओ	ओढ Pulling.
पे	पेढ A par. plant.		

*The following Nouns in ण are Feminine.*

क	चडकण A slap.	माकण + 4.	A frame for wa- ter pitchers.
	चवकण A kneafful, (Scott.)	लांकण	Junction by a chain, &c.
	चाकण A par. species of snake.	लिकण	A hiding-place.
	ढांकण + 4. A par. breed of horses.	लोळकण	Rolling one's self on the ground.
	उरकण The roaring of a tiger.	ख	खण A quarry ; a mine.
	थपकण A sudden squatting down.	ओळखण	A mark on cattle, &c.
	फतकण Sitting squat.	राखण 3. 4.	Preserving.
	बसकण Lying or squatting down.	ग	तारंगण Sitting widely and roomily.



वाळगण	Taking care of.	लपण	A hiding-place.
मरगण	Falling down exhausted.	लिंपण	fn. The smearing of a wall, &c. with cow-dung.
घ नवघण	A pole for carrying heavy loads.	फ गोफण	A sling.
मोघण	A par. part of a drill- plough.	ब भांघण	A par. tree.
च अडचण	Obstruction ; confined- ness.	खोघण	A grove.
रेचण	Lumber.	तोघण	A slander.
*खोचण	The tucks of a petticoat.	लांघण	A distance.
माचण	3. 4. Shifting of sails.	लोंघण	A bunch of fruit.
ज *रांजण	A par. tree.	म धामण	A species of snake.
ट चिकटण	Clamminess.	झण	A proverb.
दाटण	Crowdedness.	र उतरण	A declivity.
ठ गठण	A par. musical air.	ऐरण	An anvil ; a kind of senna.
गांठण	Interweaving.	घसरण	A slippery place.
गोठण	A shady resting-place for cattle.	चरण	Pasture.
दिवठण	A lamp-stand.	चिरण	A fissure.
उ कडण	The verge of a precipice.	तोरण	A par. tree.
घडण	Form ; fashion.	*धारण	Price current.
जडण	Joining.	निसरण	A slippery place.
झाडण	A broom.	पखरण	Litter ; mess.
दडण	A hiding-place.	पोखरण	A small pond.
ढ चढण	An ascent.	भरण	Any thing which com- pletes.
वोढण	fn. A pulling or drawing.	वैरण	Grass or hay ; provender.
त रूतण	A quagmire.	शिकरण	A par. dish.
थ गांथण	An interweaving.	ल घालण	A hog ; a dangerous road.
माथण	A par. earthen vessel.	चिलण	A cranny.
ध धण	A swell of good fortune.	फोकलण	Diarrhoea.
प चौपण	A mallet for beating floors.	व वण	A grazing fee.
झांपण	Stupor.	अभरवण	Gorging.
रूपण	A quagmire.	भांगवण	Force.
		आठवण	Remembrance.
		उजवण	A good concluding.
		उठवण	A state of exhaustion.

काळवण A slur.	स	रसण 3. 4. A lancinating pain.
केवण A par. tree.		घसण Intimacy; loss.
*केळवण A par. tree.		ढोसण A gale.
कौलवण Giving a lease.		वेसण 3. 4. The guiding-string
घरवण The house tax.		of a bullock.
घडावण A smith's hire.	ह	वाहण A calling after.
चाळवण Teasing.	ळ	उखळण Roughness of a floor.
डेवण Cast; make; form.		उपळण A marsh.
तावण A stretch; a long run.		ओळण A rope for drying clothes.
तिवण A tripartite leaf.		खिळण Nailing down.
तिळवण Oil-seed plant.		गवळण A par. little bird.
दावण The rope to which cattle		गाळण A confused state.
are bound,		घळण fn. A ravine.
धावण A run.		चाळण A sieve.
भागवण Vexing and tiring out.		चोळण Waste by the treading of
पिढवण A par. plant.		cattle.
फटवण Deceiving; a trick.		टिपळण Extreme scantiness of
विरवण Figured work.		water in a well.
चोळवण Conveying with cere-		पळण A general flight.
mony.		पिळण Twisting.
भरावण Spreading materials on		*पुळण Sand.
a field for burning.		फळण The covering season.
भलावण A letter of credit.		मिळण Combination.
संजवण A premium on money		लोळण Rolling on the ground.
borrowed.	आ	अणाआण A hurried collecting.
मिरवण + 4. A solemn march.		आण 3. An oath.
मुडवण The state of being cozen-	खा	खाण A mine.
ed.	घा	घाण An offensive smell.
रेवण A bog.	ढा	चिसढाण Muddiness.
वहावण A stream.	दा	दाण (in comp.) A holder.
वळवण Tracing letters.	मा	झण 3. 4. A disease of the
शिवण + 4. A seam.		neck.
सोडवण Deliverance.	रा	उत्तराण The north wind.
हखवण Looseness of the bowels.		गुजराण + 4. A livelihood.

वा	वाण Deficiency.	वू	निंबूण The lime tree.
हा	गव्हाण A rack for fodder.	सू	लसूण mf. Garlic plant.
	बहाण Gunwale of a ship.	वे	वेण 3. A throe, a pang.
	वहाण + 3. A sandal.	डो	डोण A piece of dried cow-dung.
	सहाण 3. A grindstone.	पे	पेण Red gum; a par. disease.
क्षि	दक्षिण 3. The south-wind.	गो	गोण A pack-saddle.
खू	खूण A badge; a sign.	घो	घोण A sort of centipede.
चू	चूण Husks of grain.	डो	डोण fn. A trough.
दू	दूण A double of cloth, &c.	लो	लोण A par. plant.

*The following is a List of the Feminine Nouns in त; except Names of Women, Persian and Arabic Nouns of the 4th Declension, Compound Words, and Abbreviations of words ending in इ or ई.*

क	खणकत Dunning.	कैपत Strength; a brass lamp.
	देसकत The office of Deshmookh.	जयापत Scraping together of money.
	फरकत Sliding along on the buttock.	दुखापत A contusion.
	वरकत fn. Success.	व किसपत A leather worn by a waterman.
	मिळकत Earnings.	नीबत + 4. A kind of kettle-drum.
ख	खत Nausea.	सोबत Companionship.
	इराखत Urine.	
ग	कलागत A sharp contention.	म करमत An acting.
	लगत Connexion.	करामत An engine.
	वर्गत A division; a share.	गमत Amusement.
	संगत Connexion.	घमत Bilge-water.
	सौहरगत Affinity.	य खंवायत + 3. Cambay.
ङ	अडत Mercantile correspondence.	नियत Integrity.
	सोडत A kind of lottery.	रयत + 3. The subject of a king, &c.
ध	पद्धत Way; course of life.	र आरत Waving a lamp round an idol, &c.
प	पत Credit.	
	ऐपत Means; funds.	

गरत A reputable married wo-	मा	मात 3. 4. An achievement.
man.	रा	गुजरात 3. 4. Goozerat.
गुजरात The medium of persons.	परात 3. 4. A kind of vessel.	
प्रत A copy.	वरात 3. 4. The marriage com-	
हलकारत A par. kind of vessel.	pany.	
व ओलवत Green spots in the hot	ला	लात 3. A kick.
season.	सा	सांत An epidemic.
वाळवत A dried plantain leaf.	ई	पंचाईत A jury.
सुकवत Ditto.	फी	फीत 3. 4. Ribband; lace.
स उसंत A spare moment.	की	कीत 3. The head-line of ac-
ऊ पाळत A prying into.	'counts.	
मावळत + 3. The west.	मी	परमीत fn. Magnitude.
क्ष भक्षत Sacred rice.	वी	वीत A span.
आ भात 3. A father's sister.	ळी	भगळीत 3. 4. Tresspassing.
का कांत Lustre.	क्षी	क्षीत Anxious regard.
कांत The slough of a snake.	कू	घायकूत Urging.
घा *घात The proper season.	गू	गूत The ravelling of thread.
णा एकूणात The balance of an ac-	लू	लूत A kind of herpes.
count.	भे	भेत A slip ; a slice.
ता तांत A wire.	पो	*पोत A bead ; a seton.
दा ददात Indigence.	लो	लोत A par. plant.
धा धात Semen virile.	हो	गोहोंत Chewing the cud.
धांत 3. 4. A shred of cloth.	वस्	वस्त 3. A trinket.
पा *पात A kind of leaf ; a spathe.	खास्	खास्त Harassing conduct.
बा बात 3. An idle story.	पुस्	*पुस्त The back of a card.
भा भांत + 4. Manner; mode.		

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*The following Nouns in य are Feminine.*

न नथ 3. 4. A nose-jewel.	सा	साथ Company ; association.
प शपथ + 3. fm. An oath.	बो	बोथ A cloth serving for a cloak.
ल उलय + 4. The farther side.	लो	लोथ A huge body.

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*The following Nouns in द are Feminine.*

N. B.—Persian and Arabic Nouns of the 4th Declension are not inserted.

ण	नणंद 3. A husband's sister. पाणद A lane.	रा	गराद 3. A bar (of a grate &c.) शा विशाद Value.
न	सनद 3. A commission.	सा	साद 3. Halloing.
व	नाबद A piece of peeled sugar-cane. सुरबंद A par. medicinal shrub.	छि	छिंद Any thing chopped.
र	दरद fm. + 3. A disorder. नरद 3. A chessman. मरंद A par. thorny plant. शरद 3. The autumn. सरद + 3. A direction.	शि	शिंद + 4. A kind of wild date tree
व	कर्वद A dry scurf. पावंद The rice which collects about the thresher's feet.	ई	*ईद + 3. A Mahometan festival.
श	ओशद An unlucky shadow.	बी	बीद A street.
स	सापसंद A par. medicinal plant.	धु	धुंद Stupefaction from intoxication.
ह	हद 3. 4. A limit.	मू	मूद + 3. A ladle full of boiled rice.
ळ	हळद Turmeric.	धू	मुधूद Betel-nut, &c. as a dessert.
खा	खाद Food.	चे	चंद Confinedness.
धा	धांद 3. 4. A shred of cloth.	रे	*रंद Rubbish.
ना	नांद 3. 4. A kind of vessel.	शे	शेद A cocoanut-shell cup.
फा	फांद An inclosing wall.	हे	हेद fm. A par. tree.
मा	मांद The heap on the threshing floor.	कै	कैद + 3. Imprisonment.
		को	कोद + A par. sweetmeat.
		गो	गोद A dock.
		बो	बोद Four kambulas in a piece.

*The following Nouns in ध are Feminine.*

म	मध 3. 4. fm. Honey.	मि	समिध 3. Fuel.
र	पारध Hunting.	ओ	ओध + 4 Gloominess of the clouds.
गा	गाध A gad-fly.		

*The following Nouns in न are Feminine.*

ग	दुगन Rapid chanting.	कमान 3. 4. An arch.
त	तन + 3. The body.	तुमान 3. 4. Loose trowsers.
	जतन + 3. Care.	ज्ञा ज्ञान Fineness.
व	गरदन + 3. The neck.	सा लुकसान fn. Loss.
य	चयन Recreating one's self.	णी कुपीन A gosavee's lungoottee.
ल	चलन Currency.	बी दूरबीन A spy-glass.
व	सवन Depth or shrillness of tone.	मी जमीन Land.
छा	छान + 4. Sifting.	धू धून + 3. A small fire.
मा	*मान 3. The neck.	सू सून 3. Son's wife.

*The following Nouns in प are Feminine.*

ग	गप 3. Common report.	दी दीप + 3. A noting down.
ड	भडपदडप Checking; curbing.	री रीप Lathing.
	झडप 3. A stoop of a bird of prey.	तिरीप 3. 4. A sun blink.
र	करप + 3. Singed food.	धू *धूप 3. Sunshine.
	खरेप 3. 4. A pain in the bowels.	रु हुरूप fn. + 3 A flush of spirits.
	महिरप 3. 4. An arched recess.	खे खेप 3. A trip of a porter.
खा	खाप A notch.	झे झेप + 3. A stoop of a bird.
छा	छाप A stroke of the hand.	ठे ठेप + 3. A boundary.
झा	झाप 3. 4. A stoop of a bird.	ढे *ढेप 3. A lump; a mass.
	झांप 3. Stupor.	रे रेप The chill of an ague.
टा	*टाप 3. A stroke from a horse.	री रोप or रीप 3. Anise seed.
ता	*ताप Sunshine in rainy weather.	ओ ओप 3. 4. Polishing.
था	थाप 3. 4. A tap; a rap.	खो खोप 3. 4. A cottage.
धा	धाप + 3. Panting.	ची *चोप 4. 3. A long piece of palm wood.
शि	शिप 3. 4. A shell.	झो झोप 3. Sleep.
ची	चीप 3. A slate or slab.	धो धोप + 3. A kind of sword.

*The following Nouns in फ are Feminine.*

र	तरफ 3. A side.	री	तसरीफ 3. Investiture with a robe.
ल	तलफ + 3. A term at cards.		तारीफ 3. 4. Commendation.
वा	*वाफ + 3. Vapour; steam.	गु	गुंफ + 4. Combings of hair.
जि	गजिफ 3. One of a suit of cards.	तो	तोफ 3. A cannon.

*The following Nouns in व are Feminine.*

क	लकव 3. A trick; an ill habit.	दा	दाव + 3. A kind of metal bell.
छ	छव + 3. Form.	वा	वाव + 4. An article; an item.
द	दव + 3. An imposing air.	रा	राव + 3. Thin treacle.
ब	सवव + 3. Cause, reason.		गुराव 3. An Arab ship.
र	जरव + 3. Dreadfulness.	ला	दुलाव 3. A cupboard.
ल	लव + 3. Contingent business.	लि	उरलिव The pomegranate tree.
	तलव + 3. Wages.	ली	जिलीव + 3. Retinue; suite.
आ	आंव + 4. A kind of vinegar.	चु	धुव A crowd; a swarm.
का	कांव A bar of metal.	ऊ	ऊव 3. Heat.
घा	घाव + 4. A hole on a ledge of rock.	रे	रेव Slime.
		शे	शेव A knob of brass.
ता	तांव 3. 4. Rust.	बो	बोव 3. An outcry; a clamour.
	महताव 3. 4. A kind of fire-work.	लो	लौव A pendulous head of grain.

*The Feminines in भ are the two following.*

दा	दभ + 3. A string of small bells.	जी	जीभ 3. A tongue.
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*The following Nouns in म are Feminine.*

क	रकम 3. A sum.	*कलम 3. A graft.
ख	जखम + 3. A wound.	चिलम fn. + 3. A par. part of a hooqqu.
	जोखम + 3. Risk ; hazard.	
ग	बेगम 3. A lady of rank.	गा लगाम 3. A bridle.
त	सतम fn. Vehemence.	दा बदाम An almond tree.
र	शरम 3. Shame.	धा धाम + 4. Epidemic disease.
ल	अलम 3. The world.	फा फाम + 3. Self-collectedness.

वा	वाम + 4. An eel.	जू	मजूम The office of registrar.
वि	पश्चिम 3. The west.	माजूम 3. 4. An intoxicating preparation.	
जी	ताजीम + 3. Treating with respect.	टू	टूम Spruceness.
	लेजीम A chain bow.	दू	दूम + 3. A beast's or bird's tail.
दी	दीम 3. The least space.	धू	धूम 3. A running.
फी	अफीम Opium.	रू	इरूम + 3. Determination.
ली	तालीम 3. 4. Instruction.	सू	मुसूम A season.
शी	इशीम 3. 4. Sense of honour.	खे	*खेम 3. An embrace.
ही	मोहीम 3. A campaign.	गो	गाम 3. 4. A sort of centipede.
धी	तधीम + 3. A portion.		

*The following Nouns in य are Feminine, in addition to several which generally take ई for य, though, as these are all of the 4th Declension, the latter would seem to be the original and correct form.*

ख	रूखय A kind of snake.	धा	धाय 3. 4. A wild outcry.
त	चितय A kind of snake.	भा	भाय A branch.
व	शेवय 3. Paste in the form of worms.	सा	*साय Cream.
ह	विल्हय Race; family.	ते	*तेय Gold or silver lace.
ळ	घळय A ravine.	थो	थोय A term in golf.
का	पडकाय Mutual aiding in agricultural labours.	धन्	धन्य 3. Blessedness.

*The following Nouns in र are Feminine.*

क	*कर A par. unlucky day.	ढेकर 3. A belch.
	इटकर 3. 4. fn. A brickbat.	बसकर mfn. A carpet.
	काकर The skimming of the surface of the water by a stone, &c.	भाकर A cake of bread.
	टकर + 3. A butt with the horns.	भोंकर A par. tree.
	ढोंकर + 3. A stumbling.	लोहकर 3. 4. Wool.
		विणकर 3. 4. Texture.



ख	खर Light fleecy clouds. पखर A kind of gourd. पाखर Sheltering, as a bird her young. बखर + 4. A chronicle. साखर 3. Sugar.	प	पर Way; style. कपर + 3. A stone splinter.
ग	गर 3. 4. Horse itch. कणगर The Indian potato. धागर A water vessel. ढगर A steep slope. डांगर A par. plant. तगर A par. shrub.	ब	भकबर + 3. Intelligence. कबर + 3. A Mahomedan tomb. कैबर 3. The loins. खबर Intelligence. गबर 3. fm. A par. gold coin. सरबर + 3. Rivalling. हुंवर A par. play.
घ	वाघर 3. 4. A snare; a net.	भ	भर Complement. भाभर Satisfaction. पाभर 3. 4. A drill-plough.
च	चाचर 3. 4. A wedge.	म	उमर 3. 4. Age. करमर A par. plant.
ज	जर fm. Brocade. नजर 3. Sight. पिंजर + 3. Red saffron.	क्षि	क्षिमर Abundance of good things.
ट	टर A ridiculing.	ल	झलर A fringe.
ड	गोंडर The body of a village.	व	कावर A wedge. सांवर The silk-cotton tree.
ढ	तर A ferry-boat. कमतर Failure in duty. कातर + 4. Scissors. खातर 3. 4. Regard. दांतर A par. plant.	स	सर 3. 4. A shower of rain. कसर 3. 4. Deficiency; a moth. तसर A moth. सरोसर m. A par. ornament. सुसर An alligator.
थ	पाथर 3. 4. A large flat stone.	ह	बहर fm. 3. 4. The heyday. लहर 3. 4. A wave. मोहर 3. A par. gold coin.
द	दर The brink. कदर + 3. Constitution of mind. चादर A sheet. बेंदर A par. plant. सदर 3. The highest law court. हेंदर Rubbish.	आ	भार A goad.
न	अनर A pomegranate tree. हुंनर mf. 3. 4. An art.	का	दकार Need. पुकार 3. 4. A crying out. शिकार Hunting.
		खा	*खार A squirrel. बखार 3. 4. A warehouse.
		गा	गार + 3. A flint.

विगार or बेगार + 4. Forced service.	हा *पहार + 3. A crow-bar.
या गार A kite.	ई हर + 3. Strength.
माघार Receding.	मईर 3. Indurated head of a boil.
चा चार Young green grass.	साईर A travelling company of ants.
जा हजार 3. 4. Trousers.	की जिकीर Distress.
पैजार + 3. A shoe.	तपकीर Snuff.
झा एरझार 3. An unprofitable trip.	फिकीर Care.
टा कटार 3. 4. A sort of dagger.	लकीर Lustre.
ठा पठार 3. 4. A bullock's saddle girth.	खी खीर or क्षीर Rice and milk.
जा काँडार + 4. A par. kind of snake.	गी भनदागीर nf. A large umbrella.
ता तार 3. A wire.	जागीर A grant of land.
सतार 3. 4. fn. A three-stringed guitar.	ची *चीर + 3. A crack; a chink.
दा मदार 3. 4. The bunch of a camel.	जी जंजीर A little chain.
धा धार + 3. The edge of a weapon.	टी टेर A buttock.
फा दुपार Noon.	फी फीर Returning.
शिपार A coating of pitch.	बी कोथिबीर The coriander tree.
भा उभार The height of a vessel.	कोशिबीर Special cucumbers.
मा बकमार 3. 4. A kind of blunderbuss.	तसबीर A picture.
या *प्यार Love; affection.	भि जामोर The lime tree.
मण्यार or मणेर A kind of snake.	शी शीर A vein.
रा तकरार Contesting.	तकशीर A fault.
वा वार 3. 4. The afterbirth.	ही विहीर A well.
चिवार A clump of bamboos.	ऊ *उर Remainder.
जवार Neighbouring villages (to a town.)	शेउर 3. 4. A par. tree.
तरवार or तलवार 3. 4. A sword.	झू झूर A leak.
नवार 3. 4. Coarse broad tape.	नूर A par. pulse.
भौवार A circular course.	धू धूर End of a cart's shaft.
सुरवार 3. 4. Trousers.	पू नपूर Deficiency.
	बू सबूर Patience.
	भू भूर 3. 4. White mould.
	मू मूर + 4. Permeableness.
	सू कुसूर Wild jasmine.
	गणसूर A par. plant.

मसूर 3. A kind of pulse.	डो डोर Birds' dung.
खे खेर A confused spoiled state.	समशेर A scimitar.
गे गेर Popular commotion.	हे कन्हेर A par. flower shrub.
टे टेर Satiety.	को कीर 3. 4. The edge.
डे डेर A pot belly.	बो बोर The jujube tree.
दे डेर Delay.	सी सोर A par. earthen vessel.
पे डेर A guava tree.	हो होर Earth deposited by torrents.
मे डेर Edge; verge.	

*The following Nouns in ल are Feminine.*

क अकल + 3. Wisdom.	त कचल Slaughter.
दकल Carelessness.	थ थल A share of produce.
तवकल fn. The will of God.	द बदलबदल Interchanging.
तिकल A term at cards.	आदल Admonition.
तुकल or दुकल A kind of paper kite.	दलदल A bog.
नकल 3. A copy.	धांदल Disorder.
बसकल Leisure to sit down.	ध तिरधल A third of the produce.
शकल 3. 4. A device.	व करबल A par. plant.
शिकल + 3. Furbishing.	ध्वल 3. 4. A smart sounding slap.
ख पाखल 3. 4. Emptiness.	बलकुबल A season of danger.
वखल A kind of touch-stone.	म कलमल + 3. Exhaustion.
ग गल The hole at marbles.	मलमल Muslin.
जगल A plough-share.	ष वर्षल One's turn for a year's enjoyment of an office.
जुगल Harmony of measures.	स सल Shooting pain.
दगल A trick.	णसल 3. 4. Lying on one side.
बगल 3 The armpit.	फसल 3. 4. Harvest time.
भगल fn. Imposture.	फेसल + 4. Decision.
च उचल 4. An assault.	मिसल + 4. One's proper place.
विचल Drawback.	ह सहल + 4. Exercise.
ज मजल 3. 4. A stage of a journey.	आ आल + 3. A par. tree.
उ उंडल or उंडोण A par. tree.	खा पखाल 3. 4. A bullock water-skin.

चा	चाल Custom.	ची	भांवील + 4. Sour gruel.
	अचाल Stoppage.		गोतांवील A medley.
जा	गज्जाल 3. 4. Clamour.	वी	उगवील Gathering in money.
	जेज्जाल 3. 4. A swivel.	शी	जोपाशील + 3. Looking after.
	मज्जाल Power.		तहशील Collection of the revenue.
झा	झाल 3. 4. A basket used at marriages.	खू	राखूल Hire of tending cattle.
डा	दाल 3. 4. A shield.	गू	गूल Clamour.
ता	ताल A small embankment.	चू	चूल A fire-place.
पा	*पाल The house lizard.	झू	झूल A horse cloth.
मा	मखमाल Velvet.	भू	भूल 3. 4. Stupefaction.
या	अयाल 3. A horse's mane.		चकभूल 3. 4. Astonishment.
वा	जोवाल + 3. Union for preparing the soil for burning.	लू	गलूल A pellet bow.
	दिवाल + 4. A wall.	हू	हूल Deceitful speech.
शा	*शाल 3. 4. A shawl.		चाहूल 3. 4. A sign.
	मशाल 3. 4. A torch.	ढे	ढेल Abundance.
सा	साल Bark.	ढे	चारमढेल A kind of toad.
ह	काईल A large iron boiler.	ढे	ढेल A part of a coin with the stamp effaced.
	कोईल The hole at trapstick.	दे	कदेल A term at dice.
	बाईल 3. A wife.	धे	अर्धेल A half share.
की	नकील + 4. The pin in a camel's nose.	मे	मेल Mixture.
	मुसकील Difficulty.	रे	रेल Abundance.
गी	वाळगील Vexatious tending.	ले	खलेल Rudeness.
ची	चील A cleft.		जलेल Oppression.
शी	शील + 3. Lustre; glass.	वे	वेल fn. A creeping plant.
टी	कांटील 3. 4. A par. creeping plant.	हे	हेल mf. Portage.
दी	टील + 3. Looseness.	ओ	जोल A hostage; nf. Moisture.
णी	कणील + 3. Taking up rice for transplanting.	को	अंकील mf. A par. plant.
		दो	दोल A cavity in a tree.
		बो	भाबोल Yellow amaranth.
		फो	फोल A sheet of paper.

*The following Nouns in व, besides words in जीव, &c. are Feminine.*

क कव or गव + 3. The arms in the position they are in when embracing.	अवाडाव Hostile ravages.
च चव + 4. Taste.	दा आदाव A rough-dug well.
ड आडव Reclining.	ता *ताव Mild sunshine.
खडव 3. A wooden shoe.	धा धांव 3. Running.
ढ ओढव Inclined plane at a draw-well.	ना नाव 3. A boat.
त तव Giddiness.	तनाव A tent-rope.
न पुनव The day of full moon.	मा माव 3. 4. Guile.
र रव + A line of men, &c.	ला लांव 3. 4. A hag.
कारव A par. tree.	वा वांव + 3. A fathom.
दुरव 3. A kind of sacred grass.	सा सांव + 3. Cat-gut.
बारव 3. A well with steps.	हा हांव + 3. Spirit, earnest desire.
पेरव fm. A frequenting.	की कींव or केव 3. 4. Pitiiful moanings.
वरव 3. 4. Great abundance.	जी मौळीव 3. Simplicity.
ल लव + 3. Wool.	धू धूव A daughter.
वलव 3 A certain nukshutru.	खे खेव 3. 4. An embrace.
ळ पेळव 3. A thread of cocoa yarn.	टे टेव A trick.
का काव Red ochre.	डे डेव 3. 4. A hoard, a deposit.
जा वडेजाव Pomp.	ने नेव + 3. A par. kind of fish.
डा *डाव + 3. A cocoanut shell ladle.	रे रेव 3. Gravel.
	रो रोव 3. 4. A small roll of flour, &c.
	पूर पूर्व 3. The east.

*The following Nouns in श are Feminine.*

क तरकश A quiver.	कु कुश Sacrificial grass.
लि नालिश A complaint.	

*The following Nouns in ष are Feminine.*

भा भाष 3. A promise.	
रा आराष The state of being splendidly fitted up.	

*The following Nouns in स are Feminine.*

क	भदस fm. Spite.	ख	गुलवास The marvel of Peru.
	चुनकस + 4. A par. implement.	भा	भांस 3. 4. Husks, &c. of rice.
ख	खसखस 3. 4. Poppy seed.	ख	खुखस 3. 4. Handsomeness.
घ	घस Loss in trade.	कमंस 3. 4. An order.	
ङ	भडस Brushwood for burning.	वा	वास + 3. Thirst.
ण	तणस Bits of chopped straw.	रा	रास A heap.
न	कानस 3. 4. A file.		चपरास 3. 4. A breastplate.
	*बिजस 3. A thing.		मिरास 3. 4. A hereditary office.
	तसनस Demolition.	ल	लांस 3. 4. A par. rakshuace.
म	मस Lamp-black.	नी	कुरनीस 3. 4. Obeisance.
र	गरस + 3. A blind tumour.	भी	भींस Shag.
	चुरस 3. 4. Spite.	मी	खिसमीस A small kind of raisin.
	कसरस 3. A par. esculent vegetable.	री	रीस Huff, offence.
	बद्रस 3. The hole for the tent pole.	वी	गुंजाचेस Defect.
	शिपारस Recommendation.		समजाचेस Persuading.
ल	लस 3. 4. The serum of a wound.	शी	तोशीस Harassing, worrying.
	भतलस 3. 4. Satin.	पुश्चीस 3. 4. A questioning.	
	मंजालस 3. 4. A royal court.	कू	कूस A side of the body.
व	भंदस 3. Day of the full moon.	घू	घूस The bandicote rat.
	गिमवस Ground for raising grain in the hot season.	दू	मांदूस A large coffer.
	हिंवस 3. Cold spray.	पू	पडपूस Open investigation.
ळ	किळस fm. and चिळस 3. A nauseating.	फू	फूस 3. 4. Instigation to evil.
भा	भांस The axletree of a cart.	मू	मूस 3. 4. A crucible.
का	कास 3. The udder.	खे	खेस 3. 4. A dry cough.
खा	दरखास A petition.	डे	डेंस + A thronging.
टा	खटास Sourness.	वे	बेस + 4. A town gate.
ठा	मिठास Sweetness.		रवेस Manner.
डा	दांस + 4. An obstinate dry cough.	हे	हेस 3. Spray.
पा	पास 3. 4. The iron part of a koolwa.	गो	अगोस The beginning of the fair season.
		तौ	तौस A par. plant.
		हौ	हौस 3. 4. Earnest desire.

*The following Nouns in x are Feminine.*

क	भटकळ + 3. Conjecture.	देंडळ A par. disease.
	भसकळ Degenerate times.	पाडळ Padrie-root tree.
	चैकळ Exuberance.	मांडळ The iron ring of a mallet.
	भौकळ A loose heap.	ट कटळ 3. 4. A double bullock-sack.
	वाकळ A variegated quilt.	त हरतळ and हरताळ Yellow orpiment.
	सरकळ The highest joint of dzhondula.	द कुदळ + 4. A sort of hoe.
ख	खळ Starch.	वदळ and वरदळ Constant wear.
	*उखळ A first ploughing.	ध उधळ Prodigality.
	पखळ A state of confusion.	प उपळ Saturation with rain.
	बरळ Unbuilt ground in a village.	चपळ A sandal.
ग	*गळ An oozing.	फ तेडफळ A par. tree.
	भगळ + 3. The hole at marbles.	पोफळ The betel-nut tree.
	*भडगळ Litter, lumber.	सिताफळ The custard-apple tree.
	भर्गळ + 3. A bar to fasten a door.	सालफळ A par. tree.
	चंगळ Abundance.	व चुंबळ The circlet put on the head to sustain a pitcher.
	उरंगळ A par. disease.	तारंबळ Botheration.
	दगळ A flux.	धावळ A pigeon house.
	भगळ Imposture.	वांवळ Misty and rainy weather.
	सरगळ A falling down from exhaustion.	भ उभळ A fit of coughing.
	मूगळ A par. corn-weed.	कभळ A copious falling of flowers, &c.
	वगळ Refuse, dregs.	वाभळ Empty-eared rice.
	सागळ 3. 4. Goatskin.	म उमळ Qualmishness.
घ	घळ A ravine.	र गरळ + 3. Poison.
	वाघळ A bat.	तरळ Cholera morbus.
ज	जळ Waste in fusing metals.	नारळ The cocoanut tree.
झ	झळ + 3. A hot blast of air.	वरळ Incoherent speech.
ट	कुटळ Rice broken in husking.	व वळ (better भौळ) A line.
ड	भोडळ A ravine.	भडावळ Mischievous tricks.
		कनवळ A moaning.

मिश्रबाल A mongre child.	वकराळ Discrepance.
मुंववळ The combings of hair.	ल लळ + ३. Saliva.
निवळ A clarified liquor.	वा वाळ Depreciation of currency.
पडवळ Snake-gourd.	चवाळ A par. kind of web.
भौवळ Vertigo.	दुवाळ A par. kind of web.
शिंवळ and शौळ + ४. Whistling.	नवाळ The new corn.
हिरवळ Herbage.	नेवाळ A par. flower shrub.
स उसळ A par. dish.	शेवाळ A kind of moss.
पडसळ A second crop of small-pox.	सख सळ ३. A school.
पाणसळ A mason's level.	कासाळ A cymbal.
मिसळ and मिसळ Mixture.	हा व्हाळ A par. plant.
ह हळ A blast of hot air.	तिहाळ A par. kind of web.
आ आळ A false accusation.	धा मिश्राळ The begging of a Brahman to enable him to perform his <i>moonj</i> .
का सकाळ The morning.	खीं खीं ३. ४. A bolt.
चा चाळ A long narrow building.	दी भोदीळ The tucked-in end of a garment.
जा *जाळ A thicket.	नी *नीळ Indigo.
डा डाळ Split or broken pulse.	मी मीळ Earnings.
ता सुताळ A kind of rice.	वी वीळ The rise of the tide.
या याळ A pile of cow-dung for burning.	वे वेळ Profusion.
ना नाळ The prow of a vessel.	पे पेंळ A small fence round a yard, &c.
गरनाळ + ३. A mortar.	में पंचमेळ A par. dish.
प. *पाळ A stone fence round a well.	रे रेळ Abundance.
फा फाळ A slip or shred.	वे *वेळ ३. A season; a par. time.
वा भवाळ Neglect.	ऊ वाऊळ Moist soil over a rock.
या भयाळ + ३. A horse's mane.	शिऊळ The peg at the yoke-end.
कोयाळ + ३. A par. kind of toy.	कू बकूळ A par. flower tree.
पयाळ A kind of cupboard in a boat.	गू वादांगूळ A par. parasitical plant.
मीत्याळ A kind of rice.	घू अंघूळ and भांघोळ Bathing.
सायाळ A porcupine.	चू चूळ The palms hollowed to contain a liquid.
हा राळ + ३. Resin.	



टू	वहाटूळ and वायधूळ A whirl-wind.	राखीळ	Hire for tending cattle.
चो		चोळ	Wear and tear.
धू	धूळ Dust.	डो	डोळ Suspicion.
बू	जांबूळ A par. tree.	वौ	वौळ A par. flower tree.
भू	गामूळ Gum Arabic tree.	हू	हूळ A clamorous stir.
खो	खोळ + 4. A pillow-case.		

## TABLE OF SUBSTANTIVES.

*Nouns are*

1. Common,	or	Proper;
as, माणूस mn. A man.		as, राम m. The god Ram.
कोंकरू n. A lamb.		रामा m. A man's name.
2. Simple,	or	Compound;
as, बाप m. A father.		as, आईबाप m. Parents.
आई f. A mother.		N. B. This word may have in the Plural.
		आईबापे n.
3. Primitive,	or	Derivative;
as, सोने n. Gold.		as, सोनार m. A Goldsmith.
कांसि n. Brass.		कासार m. A Brazier.

## TABLE OF COMPOUND SUBSTANTIVES.

*Compound Substantives are divided by Native Grammarians into the six following Classes.*

## I. तत्पुरुषसमास.

This comprehends the five following varieties of  
Compounds.

1st—of the 1st and 3rd Cases ;	2nd—of the 1st and 4th Cases ;
as, गजानि मोजणी, गजमोजणी.	as, रणाकरितां खांब, रणखांब.
Measuring by rule.	A war post.

3rd—of the 1st and 5th Cases; as, चोरांसून भय, चोरभय, A dread of thieves.	4th—of the 1st and 6th Cases; as, घराचा धनी, घरधनी, A house-holder.
5th—of the 1st and 7th Cases; as, धुळीत अक्षरें, धुळाक्षरें, Letters in sand.	
II. द्विगुसमास; as, पांचा पाळ्यांचा समाहार, पंचपाळें, A kind of cruet.	III. अन्धपदलोपीसं; as, दद्याने युक्त भात, दहीभात, Curds and rice.
V. बहुव्रीहिसं; as, तीन धारा आहेत ज्ञास, ती तिधारी, Three-edged.	IV. कर्मधारयसं; as, काळेंमांजर, काळमांजर, A pole cat.  VI. द्वंद्व समास; Which is of two kinds. परस्परयोगद्वंद्वसं; as, माय आणि लेंकरू, तीं मायलेंकरें, The mother & child. समाहारद्वंद्वसं; as, शेला आणि फगोटें, तें शेलाफगोटें, Shawl & turban.

## TABLE OF DERIVATIVE NOUNS.

*Nouns are derived*

From other Nouns.					
Terminations.		Primitives.		Derivatives.	
1. Agents.					
m.	f.				
M.S. इं	इंण	पप	{	पापी	A sinner.
M.S. कार	कारीण	रत्न		पापीण	A sinner.
M.H. गार	गारीण	शिकल		रत्नकार	A jeweller.
M.H. गर	गरीण	जीन		शिकलगार	A cutler.
M. भारी	भारीण	पूज्ज		जिनगर	A saddler.
M. करी	करीण	शेत		पूजारी	An image-dresser.
M. कर	करीण	गांव		शेतकरी	A husbandman.
M. स्थ	स्थीण	कोंकण		गांवकर	A villager.
H. दार	दारीण	सुभा		कोंकणस्थ	A kokune.
H. बंद	बंदीण	नाल		सुभेदार	A soobhedar.
H. बाल	बाली	दूध		नालबंद	A farrier.
M. आख्या	आखी	वाट		दूधबाल	A milkman.
M. यान	—	गाडी		वाटाख्या	A guide.
				गाडीवान	A coachman.

2. Objects or Subjects.			
f. ई की मिरी शाई	सराफ पाटिल गुलाम सोदा	सराफ़ी पाटिलकी गुलामगिरी सोदेशाई	Money changing. A patelship. Slavery. Blackguardism.

From Adjectives, and are called Abstract Nouns.			
Terminations.	Primitives.	Derivatives.	
पण n. M.	चांगळें	चांगलेपण	Goodness.
पणा m. M.	वाईट	वाईटपणा	Badness.
ता f. S.	सत्य	सत्यता	Truth.
त्व n. S.	पीत	पीतत्व	Yellowness.
य n. S.	अधिक	आधिक्य	Excess.
आई f. H.	धट	धटाई	Obstinacy.
ई f. H.	थंड	थंडो	Coldness.
	कुमार	कौमार	Youth.

From Verbs, and are called Verbal Nouns.			
णार c. M.	कर(or कृ S.)	करणार	A doer.
णारा c. M.	_____	करणारा-री-रें	A doer.
णी f. M.	_____	करणी	An acting.
क m. S.	_____	कारक	A causer.
तृ c. S.	_____	कर्ता ती तें	An agent.
अण n. S.	_____	कारण	A cause.
अण n. S.	_____	करण	An instrument.
इया f. S.	_____	क्रिया	An acting.
म n. S.	_____	कर्म	An object.
य n. S.	_____	कृत्य	An act.
अन n. S.	गम(or गा S.)	गमन	The act of going.

## ADJECTIVES.

Adjectives in *Murathee* are not attended with any peculiar difficulties.

1st. Many adjectives have separate terminations for

the three genders ; these are always, for the singular, अ m. ई, f. and ए n. ; and, for the plural, ए m. या f. and ई n. as, चांगल, चांगली, चांगलें sing. and चांगले, चांगल्या, चांगलीं pl. good.

These adjectives have only two cases ; the nominative, as above, and another case, which may be called the oblique case, and which is put before all the oblique cases of nouns. It is, for all genders, numbers, and oblique cases, the same ; viz. या or ए ; as, चांगल्या, or चांगले, both in common use : but the former is the more common in the Dukhun ; thus they say, हे त्या भल्या or त्या भले माणसाला दे Give this to that good man. All other adjectives are indeclinable. नामा *having for name*, has नामि for its nominative feminine, and एक *one*, in the oblique case, often assumes the same terminations as adjectives in अ. When the noun is not expressed, the adjective is declined like a noun ; as त्या भल्याला दे.

2nd. Adjectives in *Murathēe* have not properly any degrees of comparison. The only change that takes place is on the noun which is the object of comparison, which is put in the fifth case, that is, it has हुन or पेक्षा affixed, and, in the superlative, the आंत or मध्ये of the 7th case : thus, चांगल means good ; त्याहुन or त्यापेक्षा चांगल means, better than that ; and सर्वोहुन, सर्वोपेक्षा सर्वांत, सर्वोमध्ये, चांगल, means, best of all. To express equality इतका, एवढा, &c. are used, with the oblique case ; as, तौ तुझ्या एवढा he is equal to you. Simple superiority is expressed by अधिक with the ablative ; as, हे त्याहुन अधिक आहे this thing is superior to that. Inferiority is expressed by कमी as, तूं त्याहुन कमी आहेस, thou art inferior to him. A small degree of inferiority is expressed by adding the termination सर or सा-सी-सें to an adjective ; as, काळसर blackish, कांहींसा-सी-सें somewhat.

3rd. The terminations generally made use of for the formation of adjectives will appear from the following table :

TABLE OF ADJECTIVES.

*Adjectives are*

Derived from Murathee Nouns or Adverbs.			
Terminations.	Primitives.	Derivatives.	
ई	कौकण	कौकणी	Kókunee.
ईल	भांत	भांतील	Interior.
कट	मळ	मळकट	Filthy.
का-की-कें	रीड	रीडका-की-कें	Lean.
खाऊ	भाड	भाडखाऊ	A bawd.
खोर	कब्जा	कब्जेखोर	Quarrelsome.
गट	खोल	खोलगट	Deep.
चट	पाणी	पाणचट	Waterish.
चा-ची-चें	घर	घरचा-ची-चें	Household.
ट	उंच	उंचट	Highish.
पट	पांच	पांचपट	Five-fold.
भरू	पोट	पोटभरू	Only filling the stomach.
या	बायको	बायक्या	Womanish.
ला-ली-लें	तेथें	तेथला-ली-लें	Belonging to that place.
वट	रान	रानवट	Belonging to a desert.
वार	सरिफा	सरिफेवार	Cheapish.
स	डोळ्या	डोळस	Having sight.
सर	काळें	काळसर	Blackish.
सा-सी-सैं	लहान	लहानसा	Littleish.
Derived from Verbs.			
आऊ	जळणे	जळऊ	Fit for burning.
आडू	खेळणे	खेळ्याडू	Frolicksome.
ईव	बांधणे	बांधीव	Built.
का-की-कें	मारणे	मारका	Given to beating.
पट or वट	धूणे	धूपट or धूवट	Washed.
रा-री-रें	खाजणे	खाजरा	Itch-producing.

Corrupted from Sanskrit forms.			
Terminations.	Primitives.	Derivatives.	
भाळू	झोंप	झोंपाळू	Sleepy.
ईक	खचं	खर्चीक	Expensive.
ईट	राग	रागीट	{ Of an angry disposition.
कर	खोडी	खोडकर	
मंत	बुद्धि	बुद्धिमंत	Mischievous.
वंत	धन	धनवंत	Wise.
वाणा-णी-णें	गरीब	गरीबवाणा-णी-णें	Rich.
			Very poor.
Sanskrit forms of Adjectives used in Murathee.			
शील	करुणा	करुणाशील	Merciful.
इत	भानंद	भानंदित	Joyful
इष्ट	कोप	कोपिष्ट	Wrathful.
ईं	लोभ	लोभी	Covetous.
क	गुण	गुणक	{ Possessed of good qualities.
गुण, गुणित	शत	शतगुण शतगुणित	
आन्	बुद्धि	बुद्धिमान्	Possessed of many good qualities.
वान्	धन	धनवान्	Intelligent.
विशिष्ट	जल	जलविशिष्ट	Rich.
ईय	दर्शन	दर्शनीय	United with water.
य	पोषण	पोष्य	That should be seen.
युक्त	प्रकाश	प्रकाशयुक्त	That shd. be nourished.
सहित	पुत्र	पुत्रसहित	Giving light.
रूप	दुःख	दुःखरूप	Having a son.
भन्वित	क्रोध	क्रोधान्वित	Painful.
			Enraged.

## NUMERAL ADJECTIVES.

The Cardinal numbers, in the Murathee, being attended with considerable difficulties, require to be more fully drawn out than would otherwise be necessary. Every thing, however, requisite to be known respecting numbers may be gathered from the following tables :

## 1st.—Cardinal Numbers.

1 १ एक, ऐक.	34 ३४ चवतीस, चौतीस.
2 २ दोन.	35 ३५ पस्तीस.
3 ३ तीन.	36 ३६ छत्तीस.
4 ४ चार.	37 ३७ सदतीस, सततीस.
5 ५ पांच.	38 ३८ अठतीस, अठतीस.
6 ६ सहा, सां.	39 ३९ एकुणचाळीस.
7 ७ सात.	40 ४० चाळीस, चाळ, ताळ.
8 ८ आठ.	41 ४१ एकेचाळीस.
9 ९ नऊ, नव.	42 ४२ बेचाळीस.
10 १० दहा.	43 ४३ त्रेचाळीस.
11 ११ अकरा.	44 ४४ चव्वेचाळीस.
12 १२ बारा.	45 ४५ पंचेचाळीस.
13 १३ तेरा.	46 ४६ षेचाळीस.
14 १४ चवदा, चौदा.	47 ४७ सत्तेचाळीस.
15 १५ पंधरा, पंध्रा.	48 ४८ अठ्ठेचाळीस.
16 १६ सोळा.	49 ४९ एकुणपन्नास-वन्नास.
17 १७ सत्रां.	50 ५० पन्नास.
18 १८ अठरा.	51 ५१ एकावन्न.
19 १९ एकुणीस.	52 ५२ बावन्न.
20 २० वीस.	53 ५३ त्रेपन्न.
21 २१ एकवीस.	54 ५४ चौपन्न, चौपन्न.
22 २२ बावीस, बेवीस.	55 ५५ पंचावन्न.
23 २३ तेवीस.	56 ५६ छपन्न.
24 २४ चौवीस, चौवीस, चव्वीस.	57 ५७ सत्तावन्न.
25 २५ पंचवीस.	58 ५८ अष्टावन्न.
26 २६ सव्वीस.	59 ५९ एकुणसाठ.
27 २७ सत्तावीस.	60 ६० साठ.
28 २८ अष्टावीस.	61 ६१ एकसष्ट.
29 २९ एकुणतीस.	62 ६२ बासष्ट.
30 ३० तीस.	63 ६३ त्रेसष्ट.
31 ३१ एकतीस.	64 ६४ चवसष्ट, चौसष्ट.
32 ३२ बत्तीस.	65 ६५ पोंसष्ट.
33 ३३ तेवीस, तेहतीस.	66 ६६ सासष्ट.

67 ६७ सदसष्ट, सत्सष्ट.	89 ८९ एकुणनव्वद, नव्यायिस्सी.
68 ६८ अडसष्ट, अडुसष्ट.	90 ९० नव्वद.
69 ६९ एकुणहत्तर.	91 ९१ एक्याण्णव.
70 ७० सत्तर.	92 ९२ व्याण्णव.
71 ७१ एकाहत्तर, एकेहत्तर.	93 ९३ त्र्याण्णव.
72 ७२ बाहत्तर.	94 ९४ चौ-याण्णव.
73 ७३ त्रैहत्तर, त्र्याहत्तर.	95 ९५ पंचाण्णव.
74 ७४ चौ-याहत्तर, चौरैहत्तर.	96 ९६ शाण्णव.
75 ७५ पंचेहत्तर.	97 ९७ सत्याण्णव.
76 ७६ षाहत्तर, षोहत्तर.	98 ९८ अठ्याण्णव.
77 ७७ सत्याहत्तर, सतेहत्तर.	99 ९९ नव्याण्णव.
78 ७८ अव्याहत्तर, अठ्ठेहत्तर.	100 १०० शंभर.
79 ७९ एकुणहेंसी.	101 १०१ एकोत्तरशें, एकशें एक.
80 ८० हेंसी.	102 १०२ दुवोत्तरशें, एकशें दोन.
81 ८१ एक्याय्शी, एक्याहेंशी.	200 २०० दोनशें.
82 ८२ व्याय्शी, व्याहेंशी.	300 ३०० तीनशें.
83 ८३ त्र्याय्शी, त्र्याहेंशी.	500 ५०० पांचशें.
84 ८४ चौ-याय्शी, चव-याहेंशी.	1000 १००० हजार, सहस्र.
85 ८५ पंचाय्शी.	10000 १०००० दहाहजार, दशसहस्र.
86 ८६ शाय्शी.	100000 १००००० लाख, लक्ष.
87 ८७ सत्याय्शी.	1000000 १०००००० दाहालाख, दशलक्ष.
88 ८८ अहंय्शी.	10000000 १००००००० कौट, क्रोड.

### 2nd.—Ordinal Numbers.

1st १ पहिला-ली-लें &c.	5th ५ पांचवा-वी-वें &c.
2nd २ दुसरा-री-रें &c.	6th ६ सहावा-वी-वें &c.
3rd ३ तिसरा-री-रें &c.	7th ७ सातवा-वी-वें &c.
4th ४ चवथा-थो-थें, &c.	8th ८ आठवा-वी-वें &c.

### 3rd.—Fractional Numbers.

$\frac{1}{2}$ १० पाव.	$2\frac{1}{2}$ २१. सव्वादोन.
$\frac{1}{3}$ १॥ अर्धा, धी-धें &c.	$2\frac{1}{2}$ २॥. अडीच.
$\frac{1}{4}$ १॥॥ पाऊण.	$2\frac{3}{4}$ २॥॥. पावणेतीन.
$1\frac{1}{2}$ ११. सव्वा-व्ही-वें &c.	$3\frac{1}{4}$ ३१. सव्वातीन.
$1\frac{1}{3}$ १॥. दीड.	$3\frac{1}{2}$ ३॥. साडेतीन.
$1\frac{3}{4}$ १॥॥. पावणेदोन.	$3\frac{3}{4}$ ३॥॥. पावणेचार.



In reference to other fractional parts of numbers, as  $\frac{1}{2}$ ,  $\frac{1}{3}$ , &c. the common way of expressing them is, एक तृतीयांश, एक पंचमांश, &c.

## PRONOUNS.

Pronouns in Murathee may be divided into the same classes as in English, and the purposes they serve in this language correspond to those they serve in our own.

The Murathee, however, have no personal pronoun of the third person. In its stead they generally use the adjective pronoun *तो, ती, तें*; which then must be translated, “he, she, it,” instead of “that.” *जो, जी, जें*, means rather “what” or “whatever” than “who, which,” and would therefore seem to be rather a compound than a simple relative pronoun, according to our ideas of Grammar; thus *जो येईल त्याला चाकू दे*, “Give the penknife to the man that comes for it;” literally, “Whatever man shall come, to that man give the penknife.” But in this sentence *व्याचें त्याला दे*, “Give it to him whose it is,” (to whom it belongs,) *जो* may be translated so as to correspond to the simple relative “who, which.” Pronouns generally have the objective case the same as the dative; rarely, though sometimes, the same as the nominative. The adjective and relative pronouns make no difference, on account of gender, in the oblique cases in the plural, and none in those of the masculine and neuter singular.

### PERSONAL PRONOUNS.

<i>Singular.</i>	<i>मी</i> I.	<i>Plural.</i>
1 <i>मी</i>	I.	आमी We.
2 <i>मीं</i> or <i>म्यां</i>	By me.	आमीं By us.
<i>मसीं</i> or <i>मजसीं</i>	Against me.	आमासीं.
<i>मज</i>	Me (joined to another word.)	आमा.

मला or मजला	To me.	आझाला or आझास.
मजपासून	From me.	आझापासून.
मजपेक्षां	Than me.	आझापेक्षां.
माझा, माझी, माझे, &c.	Of me (or) my (or) mine.	आमचा, आमची, आमचे,
मजमध्ये, माझेठायीं	In me.	आझांत, आझामध्ये.
<i>Singular.</i>	<i>तू Thou.</i>	<i>Plural.</i>
तू	Thou.	तुझी Ye.
तू or त्वां	By thee.	तुझीं By you.
तुसीं or तुजसीं	Against thee.	तुझासीं.
तुज	Thee (joined to another word.)	तुझा.
तुला or तुजला	To thee.	तुझाला or तुझास.
तुजपासून	From thee.	तुझापासून.
तुजपेक्षां	Than thee.	तुझापेक्षां.
तुझा, तुझी, तुझे, &c.	Thine, thy, or, of thee.	तुमचा, तुमची, तुमचे.
तुजमध्ये, तुझेठायीं	In thee.	तुझांत, तुझामध्ये.

## ADJECTIVE PRONOUNS.

The adjective pronouns can be used both adjectively and substantively. हा, ही, हे, This :

*adjectively :—*

	Sing. m.	f.	n.	Plur. m.	f.	n.
Nom.	हा	ही	हे,	हे	ह्या	हीं.
Obl. Case,	या	या	या,	या	या	या.

*Substantively :—*

Sing. m. and n.	Sing. f.	Plur. common.
	3rd Case,	
यानें-जें, ह्याणें ;	इतें, इणें, हिणें ;	यानी-णी, ह्याणी, यांहीं, इंहीं.
एणें, येणें, यासीं-शीं ;	इसीं-शीं, इजसीं ;	यांसीं-शीं, ह्यांसीं, इंहीं शीं.
	4th Case,	
याला, यास, ह्यास ;	इला, इस, इजला ;	यांला, यांस, ह्यांस, याना.
आजला, ह्याजला ;	हिला, हिस, हिजला ;	यांजला, ह्यांजला.

## 5th Case,

यापासून, आपासून ; इजपासून, ईपासून ; यांपासून, आपासून.  
याजपासून ; यांजपासून.

## 6th Case,

याचा-ची, &c. आचा,&c. इचा-ची, हिचा, &c. यांचा-ची, आंचा.

## 7th Case,

यांत, आंत, यामध्ये ; ईत, हीत, इजमध्ये ; यांत, आंत, यामध्ये.

तो, ती, तै, *That*; used *Adjectively* :—

	Sing. m.	f.	n.	Plur. m.	f.	n.
Nom.	तो	ती	तै,	ते	त्या	तीं.
Obl. Case,	त्या	त्या	त्या,	त्या	त्या	त्या.

जो, जी, जै, *Who or what*; *Adjectively* :—

	Sing. m.	f.	n.	Plur. m.	f.	n.
Nom.	जो	जी	जै,	जे	ज्या	जीं.
Obl. Case,	ज्या	ज्या	ज्या,	ज्या	ज्या	ज्या.

These two pronouns may be used substantively, and inflected in the same manner as हा, ही, हे, by substituting त्या ज्या for the masculine and neuter, and ती and जो for the feminine, respectively, in the place of सा or या, and ही or ह.

## The Inter. Pronoun कोण, Who, is thus declined :—

1st कोण ;	कोण.
3rd कोणी, कोणें ;	कोणीं.
4th कोणा, कोणाला ;	कोणां, कोणाला.
5th कोणापासून ;	कोणांपासून.
6th कोणाचा, &c.	कोणांचा, &c.
7th कोणांत, कोणामध्ये.	कोणांत, कोणामध्ये.

*Of the other Adjective Pronouns the following are the most common.*

कोणता तो तें	Which ?	जो कोणी	Whoever.
कोणताही-तीही	Any one.	जें कांहीं	Whatever.
काय	What.	जितका-की	As many as.

तितका-की	So many.	किती हक	Some.
हतका-की, &c.	So many.	सर्व	All.
काहीं	Some one.	आपला-की, &c.	Own.

### MURATHEE VERBS.

*Murathee* verbs may be divided into six classes. First, substantive verbs, some of which denote bare existence ; as, आहे, which denotes continued unbroken existence ; असणें, which denotes that the state is not unbroken, but merely habitual to the subject of it ; and हणें, which denotes the first entrance on that state. Secondly, neuter verbs ; which denote a particular kind of existence ; as, बसणें to sit, राहणें to remain, &c. Thirdly, active intransitive verbs ; which denote that there is action, but that the effect of that action remains with the agent ; as लवणें to bend one's self, चालणें to walk, मरणें to die, तरणें to escape, &c. This class of verbs is nearly allied to the Greek middle verb. These three classes of verbs agree in all important points in their construction, and we shall hereafter speak of them frequently as one, under the name of intransitive verbs.

The fourth class of verbs is the active transitive, in which the effect of the action does not remain with the agent, but passes over to some extraneous, or, for the time being, supposed extraneous, object ; as, करणें to do, मारणें to strike or kill, बचणें to save. Many verbs in *Murathee*, as in English, are both transitive and intransitive : as, मोडणें to break ; for the *Murathas* say झाड आपो आप मोडलें the tree broke of itself, and तो काठी मोडितो he is breaking the stick. Several active verbs are formed from neuters, merely by lengthening the first syllable in that way called by the

Sanskrit Grammarians *goon*, as in *मारणें*, *मारणें* given above; and in others by a slight change, in addition, on the last consonant of the root ; as, from *सुटणें* to escape, comes *सोडणें* to release, &c.

The fifth class comprehends what are called causal verbs. The causal verb is of frequent use in *Sanskrit* and *Murathee*, and corresponds to the Hiphil of the Hebrew, and other original verbs. To form a verb of this class in *Murathee* from a transitive or intransitive verb, it is only, in general, necessary to add *व* to the root of the verb ; as from *बसणें* to sit down, comes *बसवणें* to make sit down ; and from *सोडणें* to release, *सोडवणें* to cause to release. The bare insertion of *व*, however, is peculiar to the *Kôkūn*. In the *Dukhūn* the last syllable of the root takes a short *र*, or the *व* is changed to *रि* ; as, from *करणें* is formed *करिवणें*, or *करिणें*, to cause to do. The former of these is completely *Dukhūnee* ; the latter is of a middle class, and is not looked on as characterizing either the *Kokuṇee* or the *Desh* dialect. Some verbs are rendered causal by adding *भावणें* to the root. As far as the construction is concerned, causal verbs are to be classed with transitive verbs.

The sixth class comprehends passive verbs. There is undoubtedly such a thing as a passive verb occasionally used in *Murathee* ; but its use is very limited, compared with that of the English passive verb, and its place is generally supplied by intransitive verbs, or by circumlocution.

The passive verb, when it is used, is nothing more than the past participle, joined to the different parts of the verb *जाणें* to go ; thus, *मी मारिला जातों* I am being struck, means properly, I go struck, and *मी सोडला गेलों भाई* I have

been released, means, I have gone released. For the former of these, however, a Muratha would say, *मी मार खातो* I am eating blows; and, for the latter, *मी सुटलें आहे* I have escaped.

### *Moods and Tenses of Verbs.*

The Moods of the Murathee verbs are, the Indicative, Conditional, Potential, Subjunctive, Imperative, and Infinitive.

#### *Indicative Mood.*

The Tenses of the Indicative Mood are four present, seven past, and two future.

#### *1st Present Tense.*

This tense is formed by adding to the root *भत्तो*, for intransitive verbs, and *हत्तो*, for transitive, except those which end in a vowel, as *मी उठत्तो* I rise. *मी करितो* I do. In the Kôkūṇ, however, the *इ* is scarcely ever heard, whereas in the Dukhūṇ the vulgar use it even in those verbs which belong to the intransitive class. Verbs having *ह* for the last syllable of the root, though transitive, take *भत्तो*, as *पाहणें पाहतो* I see.

The Present Tense is used with considerable latitude, and has the following shades of meaning.—1st. It is used of an act which *has lately commenced and is in a state of progression*, as *मी जेततो* I am dining, *तूं थडा करितोस* you are jesting B. 71. 2.—2nd. It is applied to an act which *was present* at the particular past time referred to in the discourse, though now long past; as, *भोज राजा विचारतो* Bhoja Raja asks; i. e. asked at the time referred to in the discourse. N. B. This is a common Latin and Greek use of the Present Tense.—3rd. It denotes that the act is habitual to the person; as, *मी याजकांस लाखों रुपये सहज देतो* I am in the habit of freely giving to the poor hundreds of thousands of Rupees. S. 2. 17.—4th. It denotes that the action is *just about to commence*, as *चल, मी तुला काहीं मौज दाखवितो* Come, I will shew you something strange; or, Come, I am going to shew you, &c. B. 1. 6.—5th. An action which is to take place in some future time, but of the *certainty* of which the writer or speaker gives a greater assurance by using the Present Tense; as, *उद्यां*

सकाळपासून तुझास मोकळिक देतो I will give you free leave to-morrow, the whole day from morning to evening. B. 17. 15.—6th. An act which the person speaking *infers from appearances* is exceedingly likely to take place; as a notorious robber or old offender, on being apprehended, might say, आतां सरकार मला खचीत मारितें Now the government will certainly execute me, मी खचीत मरतो I am a dead man.—7th. It is used, as in English to form a sentence *containing a general maxim* equally true in past, present, and future, time; as, जो आपल्या मुखाने आपली स्तुति करितो तो लघुत्व पावतो he who with his own mouth spreads abroad his own fame, is sure to meet with contempt. S. 3. 1.

### 2nd Present Tense.

This tense is compounded of the present participle, and the present tense of the verb to be, as in English. — 1st. It expresses that the action is in a state of progression; as, तो लिहीत आहे he is writing; आम्ही तुम्ही वाट पाहत आहो we wait your coming. B.—2nd. It is also used to express an act that was in progression at a particular past time referred to; as, पांखरें येत आहेत जात आहेत असें त्याने पाहिलें he saw the birds going and coming. B. 84. 4.—3rd. It is used of an action which was past at the time referred to, to denote that the act to which it is applied *continued to that time*, and did not even then *necessarily terminate*; as, तूं येथे किती दिवस अनुष्ठान करित आहेस? how long have you been performing acts of devotion here? S. 20. 2.—4th. It denotes the agent's forwardness to perform a particular act; as, त्याविषयी ती जीव टाकीव आहे she is ready to lay down her life for him.

### 3rd Present Tense.

This is the first present tense (occasionally shortened a little for the sake of euphony) with the verb आहे. — It does not seem to differ in meaning materially from the preceding. Perhaps the distinction, if any, is that it is not requisite that the act should be so uninterrupted as in the former instance; thus I may say, आज मी लिहितां आहे I am engaged in writing to-day, without being employed in writing at that precise time. It would not be so correct to say आज मी लिहित आहे. But if it is wanted to convey the idea that I am writing at the moment, then मी लिहीव आहे

should seem to be the preferable form, though it cannot be denied that here *मी लिहितो आहे* would be very proper. See B. 3, 12, where *तो रडतो आहे* means he is crying, viz. at this instant. In conversation the latter form is more frequently met with, especially in the *Kôkuṇ*, while in writing the former is more generally used.

#### *4th Present Tense.*

This is the present participle with the present tense of the verb *असणे*. It is used to express a habit, or the usual state of the agent, as, *मासे समुद्रांत राहत असतात* fishes reside in the sea.

#### *Imperfect Tense.*

This is the present participle with the past tense of *आहे*. It refers to a thing in progress at a particular specified past period, at which the action remained incomplete: as, *इतक्यांत येक वाघ येत होता* at that instant a tiger was approaching. S. 13. 10.

#### *Past Indefinite Tense.*

This tense is generally formed by adding *अला*, &c. to the root. Transitive verbs take *इ* before the termination in the *Dukhuṇ*, but the *इ* is frequently omitted in the *Kôkuṇ*. On the other hand, in the *Dukhuṇ*, almost all neuter verbs may take *इ* in this tense, without the imputation of vulgarism, and several give it the preference. A list of these, with that of several other irregular classes of verbs, will be found after the paradigmas.—The reason why this tense is called Indefinite, is not because it may not have relation to some definite period of past time, but that it is capable of being applied to any time that is fully past before the present instant; as, *तो मला काल झणाला* he said to me yesterday; *त्याने मला याच क्षणांत मारिलें* he struck me just a moment ago; *तिने मला संपूर्ण गोष्ट सांगितली* she told me the whole story.

The only difficulty, which can here occur to the learner, is the different form of the verb, and the difference of the construction in the two last instances, from what it is in the first. The native grammarians call the *first* form of construction the *कर्त्तरि प्रयोग*. It is that form in which the verb has the agent for its nominative; as in English, and *Sanskrit* active verbs; as, *तो बोलिला स उवाच* he spoke, *ती बोलिली* she spoke.—The *second*



they call the भावी प्रयोग : there there is not a nominative in the sentence, but the nominative to the verb is *it* understood. This has some relation to the English and Latin impersonal verb, and can be literally translated by a passive verb used impersonally ; as, त्याने झटले is literally, it was said by him. In Sanskrit it may be rendered by तेन उक्तं.—The *third* form is called by native grammarians the कर्मणि प्रयोग ; this is the same as the last, only that the proper nominative to the verb is expressed, so that the verb no more appears to be impersonal, but is seen to agree with its object ; as, त्याने गोष्ट सांगितले which may be literally rendered in English, The story was told by him ; and, in Sanskrit, तेन वार्ता कथिता, although it is customary to translate such a sentence, He told the story.—N. B. The learner is carefully to observe that the verbs which take the direct form of construction, as in the first example, are those of the intransitive class, and that the indirect form is required by verbs of the transitive class.

2. There are two secondary conditional uses of this tense, to which the student must pay attention.—(1.) It is used as the first member of a conditional sentence with जर (if), expressed or understood, in supposing the occurrence of a probable, or possible, but still doubtful, event ; as, कधीं तूं आमच्या दारावरून आलास तर मजकडे ये, should'st thou ever pass our door, come to me. B. 46. 10.—(2.) It is used in a conditional sentence with झणजे (when) following it, to point to a future event of the occurrence of which the speaker entertains no doubt, upon which the performance of some other act is made to depend ; as, तो आला झणजे मला सांग, tell me as soon as ever he comes ; तो बोलला नाही झणजे त्याची हुन्यो करित, when he said nothing, then they were in the habit of shouting after him. B. 86. 6.

### *Perfect Tense.*

This Tense is a compound of the last mentioned, and the present tense of the verb आहे. Its construction is in every thing the same as that of the past indefinite.—1st.—It differs in meaning, however, thus far, that, while the former tense takes in all past time, it *excludes* the present ; this tense, however, along with all past time, *includes* the present, and consequently implies that no change has taken place as relates to that act regarding which the assertion is made ; as, त्यासंगातीं जेवायास बहिणीने मला बोलाविलें आहे ; my sister has invited me to dine with them. B. 23. 6.

This sentence implies that the invitation has not been revoked, nor the time for complying with it past, so that it remains in full force at the present moment; *त्याने ग्रंथ केला आहे*, he has written a book; which book remains to the present day. See Lind. Mur. Gram. p. 82.—The only difference between the English and *Murath* use of this tense seems to be, that, when *just this instant*, and other such marks of the present time, are inserted in English, we use the perfect tense, but the *Murath* more philosophically retain the past indefinite, and translate, I have just heard the news, by *म्या आतांच वाचा ऐकिली*; for it is evident, notwithstanding the word *just*, that the time of the hearing of the news must have taken place some short time previous to the time of the present discourse.—2nd.—This tense is occasionally used without any mention of the agent by whom the act was performed, in which case in English we use the present passive; as, *आई पुरली आहे तेथे जातो*, he goes to the place where his mother is buried. B. 159. 11.—3rd.—It is also used dramatically for the pluperfect tense; see B. 86. 10., where *चालला आहे* is used for *चालला होता*; for the proper sense of which see under No. 4. of the pluperfect.

### *Pluperfect Tense.*

This tense is formed from the past indefinite, by the addition of the past tense of the verb *आहे*.—1st.—It denotes, as in English, that a particular past act had been completed at, or previous to, a particular past time specified; as, *त्यानी तिला ताटावर निजविली होता तेव्हां म्या पाहिली*, \*just after they had placed her on the bier, I saw her; *ती थंड झाली होती*, she had become cold. B. 151. 7. and 8.—2nd.—It is used of an act performed at some time between which and the present time, it is capable of being inferred, merely from the sentence, that some considerable interval must have elapsed. To translate such a sentence into English, we generally, though not universally, use simply the past indefinite tense; as, *मावशीने माझे वाढ दिवशीं ही भंगवी दिली होती*, my maternal aunt gave me this ring on my birthday. B. 55. 12. *मला वाटलें होते कीं तूं पहिल्यानें मुलींचा सत्कार करशील*, I had thought that you would first pay your respects to the young ladies. B. 26.

\* In this sentence *निजविली* and *पाहिली*, following *विला*, is contrary to all analogy. *वाहिलें*, &c. should be substituted; or, if not, *ली* be put for *विला*.

14.—3rd.—It is used, though in the same reference to time, yet in cases where there is no sensitive agent, but merely an inanimate instrument, in which case the imperfect passive must be used in rendering the sentence into English: as, नौका दोरिने बलकट बांधली होती, the boat was tied fast by a rope. Indeed this indefinite pluperfect may often be rendered by the imperfect passive in English, even when there is a sensitive agent, as in the first example, under the last number, which might have been rendered, This ring was given me by my aunt, &c.—4th.—This tense is used for the imperfect active in some verbs; as, दादाचें तुझें काय चाललें होतें? what were you and my brother carrying on together; viz. some little while ago. B. 24. 4.

### *Incepto-Continuative Preterite.*

This tense is compounded of the present participle ending in त्रां, and the past tense of the verb होणे. It specifies that at a particular past time the agent began to perform the act in question, which act we are warranted to infer came to be fully completed. The only difference in meaning between this and the indefinite past tense, with which in its general acceptation it agrees, is that this tense mentions the commencement of the act, mentions that the person became an agent, leaving us to infer the rest; whereas in the common past tense we are told only of the completion of the act, while we infer of course that it had a commencement. This tense is pretty much confined in its use to translation from the *Sanskrit*; as, धृतराष्ट्र बोलता झाला, *Dhriturashtru* began and spoke as follows.—The student is to remark, however, that if he wants to describe the commencement of an act that was interrupted, he must not use this tense, but the infinitive of the verb with लागला; as, जेव्हां तो बसू लागला तेव्हां, when he began to sit, then, &c. S. 2. 12.—But बोलू लागला may occasionally be used for बोलता झाला. See. S. 2. 13.

### *Simple Past Habitual.*

The first person singular of this tense is formed by adding ई to the root for transitive, and ए for intransitive, verbs; except that those verbs whose root is a monosyllable, ending in a vowel, take ई, and those whose root ends in ह, in the *Kōkuṇ*, take ए, or ई. ये, दे, &c. are also used in the *Kōkuṇ* for घेई, देई, &c., see. B. 8. 7, where देस means, you were in the habit

of giving. The third person plural of those verbs which take ई ends in ईत, and of those which take ए in अत. The variations of the other persons will appear from the paradigma.—1st.—The common use of this tense is to point out that the act was habitual at some past period, definite, or indefinite; as, *तो बाहरे निचे व कमरेस चार पांच चिरगुटे बांधो*, he was in the habit of sallying forth, and binding four or five pieces of cloth around his loins.—2nd.—It denotes that at a particular past time the agent was inclined to perform the act, but it is not used positively in this sense; it is only employed with ना affixed, to signify the opposite state of mind to that we have described, as, *तो जाईना*, he would not go away. S. 15. 16. *नाव सोडितां येईना*, the boat would not come loose. B. 78. 1.—3rd.—It is used in a sentence with another verb, either of a past or present time, to denote that this act was fully completed during the continuance of the other act. When the other verb is of the past time, we translate this verb in English by the pluperfect tense (1); and, when it is of the present time, we require to translate this by our second future tense (2), or present subjunctive: as, (1) *तीं मुलें ओ येई तोंवर जेवलीं*, these children ate till they had arrived at the very point of vomiting. B. 77. 5. (2) *दुसरा आक्णास देई पर्यंत तरी वाट पाहावी*, you ought at least to wait till some other person shall have given you them; or till some other person give you them. B.—4th. This tense is also used for the proper present subjunctive; as, *झरीरास आयास न पडे असें भंग राखतो*, he takes care that it may never become necessary to expose himself to any great bodily exertion—see K. *भंगराख्या*.—5th. In old Prakrit books this tense is used for the present or past or future indicative; thus, *तो करी* means *तो करितो*, or *तो करिता झाला*, or *तो करील*; making a true aorist. See Appendix.

### *Compound Past Habitual.*

This is the present participle of the verb with the past habitual tense of असणे.—It is used as synonymous with the simple tense in its first application; as, *माला करून तो ब्राह्मण त्यावर नित्य बसत असे*, having erected a temporary watch-tower, that Brahmun was in the daily habit of sitting on it.

### 1st Future Tense.

The first future tense is formed by adding न to the past habitual for the 1st person singular, and ल for the third. The other inflexions will appear from the paradigma. — 1st. This tense is used as the English first future, to designate an act that in the view of the speaker is really to be performed in future time; as, मी मरून देवाजवळ जाईन, after I die I shall go to God. B. 17, 11.—2nd. It expresses willingness to perform a particular act; as, मी त्याला माझा वाटा देईन, I will give him my share. B. 36, 1.—3rd. It may denote an act, as in English, which, in the speaker's view, is necessarily dependent on some merely supposed future act; as, तूं काहींच खाल्ले नाहीस तर लौकर मरशील, should you not eat any, you will quickly die. B. 17, 9.—4th. It may be used for the first member of a conditional sentence with जर expressed or understood, provided that in the supposition *great respect* is intended to be shown, or that the supposition is such as in the view or profession of the speaker *is not likely to be realized*, or regarding the realization of which *he is indifferent*; as, त्याला औषध द्याल तर तुमचा उपकार जन्मवर विसरणार नाहीं, if you would have the goodness to give him medicine, I shall never forget your kindness as long as I live, (literally till my next birth.) B. 15, 8.; and as in the former part of the following sentence, मला राज्यपदी बसवाल तर मी हें राज्य चालवीन, if you please to seat me upon the throne, I will govern the kingdom for you. S. 5, 13.—5th. The future is of frequent use in Murathee, where we use *should* and *would* to characterize an act, which at a particular past time was considered as about to happen; as आझी प्रतिकर्षीं भिजं कीं तूं आतां मरशील, we were every moment afraid that you would instantly die. B. 5, 15.—6th. It is used after a supposition, to point out a *supposed consequence* or concomitant of such an occurrence; as, असा कोण दुष्ट आहे कीं दुसरा विपत्तीत पडला असतां त्यास हंसेल? who is there so wicked (that would mock) as to mock another who has fallen into adverse circumstances? B. 87, 10.—7th. It is used with an imperative following, or with जेव्हां, expressed or understood, preceding, where in English we use the *present indicative*; as, बाकीचांचें तुझ्या मनास येईल तें कर do with the rest whatever you please. B. 167, 8. तुला भूक लागेल तेव्हां खायास मागतां येतें, when you are hungry, you can ask for food. B. 67, 7.—8th. It is used to express

that a particular act is incumbent, and is englished then by *should*; as, कौ पडेन? why should I flee? B. 132, 11.—9th. It is used in a present potential acceptance, and is englished by *can*; but then the sentence is, I believe, always of an interrogative form; as, त्यास दांत आले नाहीत तो खाईल कसा? he has got no teeth yet, how then can he eat? B. 3, 16.—10th. It is used as a past potential, and englished by *could*; as, सर्व मुलखांत पांडव कोठून भसतील? how could the sons of Pandoo spread abroad over the whole country?—11th. It is used to express dubiety, i. e. that the act may or may not happen; as, कोणी तरी यास बरें करणारा भेटेल, we may meet with some one or other who can cure him.

### *Second Future Tense.*

This is the future participle of the verb with आहे.—1st. Taken positively, it means that there is somewhat greater positiveness or nearness in the action than is designated by the first future; as काय खेळ करणार आहां? what are you going to play at? B. 33, 9. —2nd. The chief use, however, of this tense is, by its negative, to deny what is affirmed in the first future; thus the Murat̥has say, तें मी कधी होई देणार नाही, (very seldom न देईन,) I will never permit that. B. 62, 16.—N. B. The negative form of construction may be used, it is believed, in relation to this first future in any of its senses; as, असें कसें होईल? how can that be? असें होणार नाही, that cannot be. B. 43, 15.

### *Third Future Tense.*

This tense is compounded of the future participle, and the past tense of the verb आहे. It implies that the act was in progress towards existence at some past time, but that it ever did, or will exist, is denied or left uncertain; as, तुमची किती पैगमे होणार होती? what great wealth were you going to possess?

### *Conditional Mood.*

We have seen that several tenses of the indicative may be used to express conditionality, a thing common in English and other languages, as well as Murat̥hee. There are, however, certain formal conditional tenses which come now to be considered.

### *Simple Present.*

The first person singular of this tense is the same as that of the present indicative, but the second person masculine terminates in *तास*, the third in *ता*, &c. See the paradigm.—1. Its primary use is to make the supposition of the near approach, or futurity of a given act, or to express a consequence that would thence in the speaker's view result; as, *हा हिवाळा न येता आणि पावसाळ्याच राहता तर बरें होतें*, were that winter never to come, and the rainy season always to remain, it would be delightful. B. 11. 7. —2. It is more frequently used in conditional sentences, where the supposition has reference to past time; as, *मी तसें करितों तर तुसीं मसीं गांठ कसी पडती?* had I acted so, then how should ever you and I have fallen in with one another? B. 107, 4.

### *Compound Present.*

The compound present is the participle of the verb, with the present conditional of *असणे*.—It is used in much the same sense as the preceding, but is more particularly applicable to acts in progress at the time to which the supposition refers; as, *तो जर काम करीत असता तर असा अनर्थ कशाने पडता?* had he been employed at his work, how could such an accident have happened? *असा पावस सर्वकाळ पडत असता तर चांगलें नसतें*, were rain like this to fall continually, it would not be good for us.

### *Imperfect Tense.*

This is the past indefinite of the indicative mood, with the present conditional of the verb *असणे*. In the second person, however, the final consonant is dropped.—It is used in nearly the same sense as the present in its second acceptation; as, *योढ्यांत चुकलें नाहींतर ती पडली असती*, she missed it by a little, otherwise she would have fallen; i. e. she narrowly escaped a fall. B. 61, 9. *जर तुझी मजकुरितां इतका श्रम केला नसता तर मला मरून फार दिवस झाले असते*, had you not been at all that trouble about me, I should have been dead long ago. B. 8, 9, and 11.

### *Perfect Tense.*

The tense is compounded of the present participle and *असलें*.—It serves to form the supposition of an act having been performed, the effect

of which remains in existence at the present time ; especially in regard to a future act, as in such common sentences as the following: *तो जात भसला वर ते काम त्याला सांग, should he be going, then intrust the business to him.*

### *Pluperfect.*

This is the past tense with *असलें*. It supposes an act fully performed some time before the present time, but the effect of which still remains ; as, *मी असी लबाडी केली असली तर मग मी द्याड खरा, should I really have been guilty of such roguery, then truly I am a blackguard.* *तो नसला गेला तरी मी त्याकडे जाणार, though he had not gone, I was going to him.* B. 195. 9. *मी मुंबईहून आला असला तर लौकर मला सांग, should he have arrived from Bombay, then let me know instantly.*

### *Future Tense.*

This is the future participle with *असलें*. It has in it the supposition of an event taking place in future time, to be followed with certain conditions ; as, *जर तो जाणार असला तर मला सांग, should he be going, then tell me.*

### *Present Dubitative.*

This is the present participle with *असेन*. It implies that the agent most likely is performing the act, yet for all the speaker says he either may or may not ; as, *तुझा बाप तुझी वाट पाहत असेल, your papa most probably will be expecting your return.*

### *Past Dubitative.*

This is the past tense of the verb and *असेन*.—This tense implies that the act most probably has taken place in past time, but the degrees of probability are various.—1st. Sometimes the probability is great, and we translate by *must*, as, *तुझी शिकविलें असेल, you must have taught me.* B. 7, 18.—N. B. When this idea, however, is meant to be expressed, it is better to subjoin *असावें*, than *असेन* ; as, *तुझी काहीं तरी कुचेष्ट केली असावी, he must have been teasing you in some way or other.* B. 14, 9. *त्यानेच नेलें असावें, he must have taken it.* B. 41, 6.—2nd. When there is but a common probability of the act having taken place, we use *may* in English ;



as, तो आला असेल, he may have arrived. तो कुचमने वेडा झाला असेल वरें? pray how may he have become deranged? B. 87, 16.—3rd. When the scene of the action is laid in a past time, previous to another past time, then we english this tense by *might*; as, मी आल्यापूर्वी तो गेला असेल, he might have gone before I arrived.—N. B. Such phrases as जर तो जात असेल, instead of जर तो जात असल्या; and जर तो गेला असेल, instead of जर तो गेला असल्या, are not unfrequently to be met with among careless writers and speakers, especially in Bombay; but they ought to be avoided, as introducing unnecessary confusion among the tenses of the verb.

### Future Dubitative.

This tense is the future participle in णार with असेन; as, मी लिहिणार असेन, I may be going to write.

### POTENTIAL MOOD.

In Marathee the potential mood has four forms.

1. The first form is a modification of the verb made by the insertion of a single or double व after the root, and then using the verb impersonally, along with the dative case of the agent colloquially, or, classically, with a new instrumental formed from the genitive; as, आतां बला (or म्हाझाने) लिहवतें, now I can write; i. e. the wound or disease in my hand no longer prevents me from writing, or that inconvenience of place or other obstacle which prevented me writing has been removed. This is the common potential used in pure Marathee, and it is generally employed, though not exclusively, to point out physical possibility.—The student has seen, however, that the present and future indicative are often used where we use the potential mood.—We shall give a few examples of the use of this potential in some of the simple tenses; for to these its use is chiefly confined.

### Present Tense.

The future indicative or future potential is generally used for the present potential, when taken positively, but the negative form is of frequent occurrence; as, तो खाईल कसें? how can he eat? त्याच्याने खावत नहिं, he cannot eat; or can he not eat then? B. 3, 17. म्हाझाने नहिं झगवत नहिं, I cannot say nay to it.

*Indefinite Past Tense.*

It is used of a single past act; as, तिला एक शब्द बोलवला नाही, she could not say a single word. B. 67, 12.

*Past Habitual Tense.*

This tense is used of repeated past acts; as, तुला कांहीं खावत नसे, you could not eat any thing. B. 5, 14. तिकडे मुलीच्याने पाहवना, the girl could not look in that direction. B. 69, 8.

*Future Tense.*

This tense is in common use in a positive sense; as, तुझ्याने कशावरून सांगवेल, how can you tell?

*Present Conditional.*

An example of this we have below; असें जर तुला झणता तर त्या वेळीं तुझ्याने त्याची थडा करवती? If he had spoken to you in that manner, could you then have mocked him? B. 87, 7 and 8.

*Present Imperative.*

This is used B. 87, 9, असें मजपासून न करवूं, let me never be capable of such an act as that.

Such are a few examples of the first form of the subjunctive mood. The student may make as many more as he pleases from the various tenses of the indicative, but, as they are not often used by the Murathee people themselves, he should in a great measure confine himself to those we have specified, till experience teach him how far more complex uses of this mode are intelligible.

2nd. The second form of the potential mood is made up of the infinitive mood, and the various tenses of the verb शकणे, to be able; as, मी करूं शकतो, I can do it. तो करूं शकेल, he will be able to do it. This mode of expressing potentiality, though common in English and Hindoostanee, is by no means so in Murathee, except in Bombay, and among those natives who have much intercourse with the English.

3rd. The third form of the potential mood is that where it is intended to express, 1st, a capability which is not natural, but derived from instruc-

tion; or 2ndly, a potentiality which is the fruit of reflection. It is composed of the present participle ending in तां, or the dative of the gerund, with the different parts of the verb येने to come, used impersonally with the dative of the agent; as, मला लिहितां येनें, I can write, i. e. I am acquainted with the art of writing; त्याला लीकर बोलतां (or बोलयास) येईल, he will soon learn to speak. (2) त्याचे वय पाहून त्याकडे दोष झगून लावतां येत नाही, considering his age, I can hardly impute any blame to him. B. 309, 14.

4. The fourth form of the potential is the dative gerund with the verb कावणे, to have leisure, used impersonally, and having the name of the agent in the dative; as, मला कावेल कसे? how can I have leisure? B. 21, 13. आज मला लिहायास कावत नाही, I have got no leisure for writing to-day.

### SUBJUNCTIVE MOOD.

In *Murathēe* this mood is formed by adding आने, to the root. It requires the indirect method of construction formerly explained, as required by the past tense of transitive verbs, and may be termed the *Ass's Bridge* in *Murathēe* Grammar. It has been usually looked on as a different form of the imperative, and capable it is indeed of being used for the imperative, and also to denote permission, propriety, &c. as is the subjunctive in English and many other languages; but its primary acceptation is that of a proper subjunctive, as the learner will see from the following examples; all of which may be derived from a subjunctive, but many cannot form an imperative original.

#### *Present Tense.*

1st. It is a proper subjunctive; that is, it is subjoined to another verb, which verb expresses the reason, grounds, &c. of the act in question. In this acceptation, when झगून, or a word of like signification, follows, it is englished by *may* or *might*; in other cases *should* is its proper rendering: but in many cases the infinitive will answer well for both; as, पुनः त्याने तो अपराध न करावा झगून कानास खडा लाव, press a sharp-pointed pebble to his ear, in order that he may not again commit the same fault. R. राजा नेमावा झगून सर्व पक्षी एकत्र झाले होते, all the fowls had assembled, in order that they might elect a king, (or to elect a king.) E. 256. जिवाभावाने काम केलें झणतोस पण काम व्हावें तसें झालें नाही,

you laboured with all your might and main, you say, not however in such a way as that the work should really be accomplished, (or, so as to effect the accomplishing of the work.) K.—2nd. It denotes *authority* or *permission*; as, त्याने सिंहासनावर बसवें इतरांस अधिकार नाहीं, that person may sit on the throne, others have no right to sit on it. S. 2, 15.—3rd. It denotes a *degree of considerable incumbency*, and is rendered by *must*, as, त्याने काय उपायों मरावें? what then, must he die of hunger? B. 3, 18.—4th. It denotes *fitness* or *propriety*, and is englished by *ought* or *should*. This is one of its most common uses; as उपाय अपराध केला असेल त्यापासों क्षमा मागावी, you ought to beg pardon of the person you have offended. B. 88, 12. तुला निख बलि उगांच कदासर्वें द्याव ? why should I then daily provide an offering for you to no purpose? S. 7, 1.—5th. It denotes that *slight degree of incumbency or propriety*, which we generally mark in English by the phrase, *is to*; as, आतां यवकून काय समझावें? what now are we to understand by this? B. 12, 8. असा अर्थ ज्ञानाय, such is the meaning in which you are to understand it. K. *passim*.—6th. It is used to express *past futurity*; as मीहि यावें तों शरीरांत विकृति झाले, I too should have come, but at the very time I became unwell. (Original letter.) Here, however, there seems an ellipsis, which should be filled up thus, मीहि यावें असें होतें, &c. 7th. It is frequently used for the *past habitual*, and then may be englished by *would*; as, त्यापासून कोणास उपद्रव नसे, त्याला फारच कंटाळ्य आणिल्य सर माव त्याने पिसाळ्ये, in general he hurt no one; only, when he was excessively teased, he would become outrageous. B. 86, 3. See also S. 1, 6. त्याने जे समयी वरतें बसावें, and whenever he sat above, (would sit above,) &c. 8th. It is used as a *future*, but then it is *interrogative*; as, आतां आपण काय करावें? what shall we do now? B. 32, 16.—9th. It is used for the *present potential*, but then generally in an *interrogative* form; as, त्याची आज्ञा काय दशा सांगीवी? what can we now say of his state? K. मुला तुला काय झणवें? boy, what can I say to you? These are much allied to the examples under the last head; but, in studying the passages referred to, the student will perceive that *there* there was no want of objects, but a difficulty of choosing among them, and the question was which of these shall we choose; but, in the examples now given, the speaker is puzzled, all his means for the moment fail him, and therefore the potential mood is re-

quired in English. See also K. लौह, about the middle of the article.—N. B. When such sentences are joined to a verb in a past tense, they then require to be translated by *could*; as इतके संगितल्यावर मग म्या त्याला काय द्यावे ? after having said that much to him, what could I say more ?—10th. This tense is used in a *precative* sense; as, ईश्वराने तुझास शतगुणित फळ द्यावे, may God re-pay you a hundred fold. B. 290, 11. महाराज, क्षमा करावी, I beg pardon, sir.—11th. This mood is used for the *imperative*.—1. For the *first* person; as, आम्ही यास मारून टाकावे, let us put him to death. E. 255.—2. For the *second* person, and then it is used in addressing even a single person, to mark greater respect than is conveyed even by the second person plural imperative; as in the following common example, where also we use the same form in English, आतां तुम्ही जावे, you may go now. नाहीं नाहीं, तुम्ही एथे बसावे, no, no, remain you here. B. 199, 18.—3. It is used for the *third* person also; as, त्याने जावे, let him go. माझा वांटा भावाबहिणीनी खावा, let my brothers and sisters eat my portion. B. 17, 1.—12th. It is used where in English we use the infinitive; as, हे विश्व कसे चालवावे हे ईश्वरास चांगले ठाऊक आहे, God knows full well how to govern this world. B. 12, 13. मगांत इकडून तिकडे धावावे लागते, I must run hither and thither in the garden.—13th. It is used for the gerund; as, त्यासारख्या मनुष्याच्या स्वाधीन अधिकार करावा हे मला ठीक दिसत नाहीं, the placing of authority in the hands of such a man does not seem to be proper. B. 114, 5. This sentence, however, might be translated as those under the last head; to place authority, &c., but the infinitive would be used in a gerundial sense in the English.—14th. It is used as expressive of great surprise, or emotion; as in the following example, क्षमा तुम्हीहि असे द्यावे ? Pardon ! you too speak in that way ? B. 1106.—N. B. This seems the proper place to direct the student in the use of पाहिजे. It takes the indirect form of construction, and has पाहिजेत in the plural: instead, however, of the instrumental case of the agent म्यां, तां, &c. it frequently takes the dative मला, तुला, &c. It is used in the third sense of the subjunctive, to denote incumbency or obligation, and is joined to a verb in the infinitive or in the past indicative; as, मला त्याची वाट राहत बसले पाहिजे, I must sit and wait for him. मी जर तुला हकनाहक छळिला तर मला तुझपासीं क्षमा मागितली पाहिजे, had I teased you in that way, without any regard to right and wrong, it would have been requisite even for me to beg your pardon.

### *Negative form of the Present Subjunctive.*

The negative form is properly न करावें, see Ex. 1st; but there is another form of very frequent use, especially in the fourth sense of propriety. It is the infinitive of the verb with नये, which itself is न not, and ये, it comes; literally, it does not come; as in the following sentence: केवळ भाठवूं तर नये परंतु आतां भाठवेल असें भसणें, to be in such a state that a thing won't come into the memory by trying to recollect it, but will by and bye occur to the mind. K. तोंड near the end. When joined to a verb in the infinitive mood, however, नये is used to express a negation of the act of the verb in the subjunctive mood; and it may negate most of the senses we have given above, although chiefly used to denote impropriety.—N. B. 1. Regarding the meaning of नये, when joined to the present participle in तां, as expressing rather unprofitableness than impropriety, see Molesworth's Dict. under नये: and observe that it may then take मला, &c. as well as म्यां, &c. Thus मला करितां नये means, it will not be for my advantage to do it.—2. It expresses an inferior degree of impropriety, especially that where the impropriety does not consist in the act itself, but in that act taken in connection with the situation of the speaker at the time. Thus the sea returns answer to Vikram's invitation; that *he* could not come on account of a divine command he had, not to transgress his boundaries; and adds, therefore, मला येतां कामास नये, I cannot with propriety come. S. 22, 18. म्यांयेऊं नये, would not have been so polite a refusal, and might have conveyed the idea that Vikram had asked him to do a thing which was in itself improper.—The following are a few examples of the use of this particle, joined to a verb in the infinitive mood. The agent, if expressed, (which seldom is done) must be in the instrumental case.—1st. It means that the act is contrary to the disposition of the agent; as, त्याने काठी उगारल्याचांचून चाकरासीं बोलूं नये, he was such a man that he could not speak to his servants without holding a stick over them.—2nd. It is a proper subjunctive, and englished by *should* or *may*, &c.; as, राक्याचें फल हेंच कीं आज्ञा व्यर्थ होऊं नये, that no wish of the king's should remain unfulfilled, is the end for which regal power is valuable. S. 28, 9. Compare 28, 11, where we have the same sentiment in a positive form राजाची आज्ञा सर्वांनी मानावी हेंच राक्याचें फल. Again, वसविलेले दगड निखळूं नयेत याजकरितां लोखंडाचे पट्टेने वसवितात, in order

that the stones of a pavement may not be pushed out of their proper places, they fix them with bars of iron. K. अद्.—3rd. It expresses want of necessity, and is englished by *must not*; as, आशा सोदूं नये, we must not lose hope. B. 311, 6.—4th. It implies impropriety; as, गरीबीची लाज कोणी धरूं नये, no one ought to be ashamed of poverty.—5th. It is used as a past habitual, and rendered *would not* or *could not*; as, त्यापासून पोटभर दाणेहि मिळूं नयेत, we could not even get a belly-full of grain from him. B. 321, 84.—6th. It is used potentially; as कितो लभ झाला असतांही तृप्ति होऊं नये असा स्वभाव ज्याचा तो अतृप्त, he is insatiable whose nature is such, that, whatever he may have gained, he can never be satisfied. K. अतृप्त.—7th. It is used to deprecate some evil or other; as, खाऊन माजावें ण टाकून माजू नये, eat and grow great, but don't show your greatness by casting away. K. टाकणें, last line.—8th. There are some instances when नये is well enough rendered by an imperative, but then it is necessary that there be some impropriety in the thing forbidden; as, दुसरा कोणी मानीत असेल त्यावर रागास येऊं नये, but should some other person think so, don't you get angry with him. B.

### *Past Tense.*

This is the same as the present subjunctive with होतें subjoined. It is not of very frequent occurrence, but it would seem that it may be used whenever the past subjunctive is required in any of the foregoing senses. Such phrases, however, as, त्वां सांगवें होतें, you should have told, I believe, are not of frequent occurrence; the better form is, त्वां सांगितलें पाहिजे होतें, but even this is not common: see however, B. 88. 9. त्याची क्षमा तुला पाहिजे होती, you ought to have obtained his pardon; here झाली is understood before पाहिजे. The negative of this tense may be formed with नये; as आ-ह्वास त्वां बोलवूं नये होतें, you should not have invited us. B. 189, 2.—On the whole, natives do not usually supply the mark of the past tense. They use merely the simple form of the subjunctive without होतें; as, speaking of a past event, मी तुला गाडीवर कां घ्यावें? तुझे हातांत दोन्या कां घ्याव्या? why should I have taken you on the carriage? why should I have put the reins into your hands? B. 334, 2. See also No. 6 of the present subjunctive.

### IMPERATIVE MOOD.

The imperative mood has only the present tense in *Murathse* as in English. It has three persons also as in English, although, as in other languages, only the second be properly an imperative. The second person singular is the root of the verb ; as, कर, do thou, लिहि, write thou. In the second person plural, आ is substituted for the last vowel ; as, करा, do ye, लिहा, write ye : except when the last vowel is ए, or ई, when या is substituted ; as, दे, give thou ; द्या, give ye : but, should the last syllable of the root be ये, no second य is added ; as, ये, come thou, या, come ye. Those *Kokune* verbs also of the form of कोमेणें, drop the last ए of the root, so that the imperative becomes कोम, the same as the imperative of कोमणें. Words such as पाहणें, are generally written पाहा, in the 2nd per. singular and plural of the imperative.—The first person, both in the singular and plural, ends in ऊं, or ओं, but उं is more commonly used in the *Dukhun*, and ought to be adopted by the student. The third person singular ends in ओ, or ऊ, but, for the reason just given, ओ should be adopted. The third person plural ends in ओत or उत. When a vowel precedes the ओ, then वे is used for ओ ; as, वेवो for वेओ, let him take. The imperative admits of the same applications as in English ; and there does not seem any thing deserving of particular remark, except that, in familiar conversation, the second person singular is more frequently used than in English, but, in all addresses to *strangers* and *superiors*, the student must take care to use the plural, though addressing only one individual. The learner may take the following examples of the use of the imperative ; पाहू वरें कोठें आहे, let me see then where it is. B. 23, 17. चला माडीवर जाऊ, come, let us go up stairs. B. 25, 12. तूं आपलें काम कर, do your own business ; B. 27, 6. या सख्यानों, come away, my friends. जा means go ; but, when you wish to be polite, you must say ये, or rather या, meaning, I shall be glad to see you again ; as, राम राम ये आतां, good bye to you now. B. 47, 6. ईश्वर तुमचें कल्याण करी, may God bless you. B.

### *The Negative Imperative.*

The negative form of the imperative is made up by adding नको to the infinitive for the singular, as, मारूं नको, don't kill : and नका for the plural ;



as, **विचारें नका**, don't ask. See B. 17, 13. and B. 15, 18., where the student may further remark an anomaly of the same sort as one that prevails in English. In the former example, the singular is used in a respectful address to God, and in the latter the plural in a respectful address to a man, the superior of the speaker.—The word **नको** is properly the opposite of **पाहिजे**, and means, it is not wanted ; as, **बाबा मला नको**, father, I don't want it. B. 14, 17., and in this use its plural is **नकोत** ; as, **बाई, इतके पेदे मला नकोत**, not so many sugar plums for me, madam. Observe also the answer to this, **पाहिजेत तितकेच घे**, take just what you please. B. 29, 10 and 11.—N. B. **नको**, as an imperative joined to a verb, expresses that the act does not fall in with the wishes of the speaker, and therefore that he does not want it done ; **नये**, as an imperative joined to a verb, implies that the act is contrary to the speaker's sense of propriety, and therefore that he thinks it should not be done ; as, **चुप, बोलूं नको, तूं मला कंटाळा आणलास**, silence, don't say a word, you have quite disgusted me. B. 3, 10. 18. **दरघरीं यासरिखें दरगृहीं झणूं नये**, you ought not to say habitation by habitation, as you say house by house : i. e. the former expression agrees with the author's views of correct phraseology, while the latter does not. K. **दर**, last line.

### INFINITIVE MOOD.

The infinitive mood changes the last vowel of the root into **उं** ; as, **करूं**, to do. — It is not used so extensively as in English, the gerund in **आयास** being frequently used in its stead ; but that subject belongs more properly to syntax. It is used only in the present tense ; as in the following example, **आह्मास उपासीं मरूं देऊं नको**, do not permit us to die of hunger. B. 14, 13. There is no past infinitive in *Murathée*, and such phrases as, “ he is said to have died in India,” must be resolved into some such form as the following ; “ They say that he died in India,” **ते हिंदुस्थानांत मृत्यु पावला असें झणतात**.

### *Participle Present.*

The present participle denotes currency of action, and has no less than five forms ; viz. **ईत, इतां, इतांना, ईत असतां, ईत असतांना** ; the four last do not differ materially in meaning, but the first differs considerably from the rest.—1st. The use of the participle in **ईत** implies that the speaker's

mind is chiefly intent on the act expressed by the participle, while the other verb, with which it is connected, contains merely some subsidiary circumstance of the same act, and supplies a formal verb to complete the sentence; as, तू स्वतां उद्योग करीत ऐस, do you yourself continue to work diligently. B. 167, 17. तो मौज पाहत उभा राहिला, he stood looking at the show. B. 77, 16. देवास भजत जा, go on worshipping God. B. 116, 18, मी तुला असें नित्य देत जाईन, I will continue giving you as much every day. B. 113, 8.—In like manner करीत आलों, means, I have continued to do; करीत गेलों, I continued to do till some past time specified.—2nd. With currency of action, the participle sometimes expresses willingness, especially when joined to a negative participle; as, बोलत नाहीस? won't you speak? B. 3, 9. तों दौलतसिंग घेत नाही, then Doulut Sing won't (would not) take it. तू माझी भंगढी घेत नाहीस? तर तुजवर मी रागें भरेन, won't you take my ring now? then I will get angry with you. B. 45, 14. 18.—The participle in हतां, is used to express some act, viewed by the speaker as of inferior importance to the principal act contained in the sentence, but during the currency of which he asserts the principal act to have taken place; as, त्यांल न कळतां मागून जाऊन उभा राहिला, without their knowledge he went after them and stood concealed. B. 77, 7. बांकडीं तोंडें न करितां त्यानी औषध घेऊं आदारिलें, they set themselves to take the medicine without making at the same time any wry faces. B. 80, 4.—The use of these two forms of the present participle in the present tense of the indicative mood, and in the potential mood, have been previously considered.—The participle in हताना, is very much the same in signification as that in हतां, which we have just considered; thus the *Murattas* say, बारा वाजतां ये, and बारा वाजताना ये, come at 12 o'clock. There seems, however, a more intimate union with its verb implied in this participle than was implied in the last; as, तू हरजीसीं भांडतांना चांगला विचार केला नाहीस, you did not judge properly in quarrelling with Hurjee. आज दाहा दिवस तिला फिरताना पाहतों, I have seen her these ten days going about. B.—The participle in हेंत असतां, agrees in general with the two last mentioned: but the time of the participial act which comes into view, is longer than that of the verbal act with which it stands connected, and hence it is often used as a kind of date of the time of the occurrence of the verbal act; as, भोज राजा राज्य करीत असतां एका ब्राह्मणाने नवी भूमि साधून शेत घेरिलें होती,

during the reign of Bhoja Raja, a certain brahmun, having acquired a piece of waste land, sowed it with grain.—This participle is used with ही to express the unfruitfulness of the act, though properly performed; as, शिक्षित असतांही ती विद्या मनांत येऊं नये, although I teach him, he cannot comprehend that science. K. हेंगाडा.—As to the principle in इंत असतांना, it is very much the same as the last, perhaps possessing something of the greater definiteness of the one that preceded. It does not seem, however, to be of frequent occurrence.

### *Simple Past Participle.*

The simple past participle has two terminations; the one ला, and the other लेला. The former of these is used with auxiliary verbs to make up the different parts of the verb; and the latter is used simply as a participle, or as a verbal adjective; as या भाषेत इतर भाषांतील जे शब्द आले आहेत, the words which have come into this language from other languages. K. P. 3, 12. असें लिहिलें आहे, it is thus written. K. P. 4, 10. इतर भाषांतरापासून आलेले शब्दांतील किती एक शब्द, several words among the words introduced from foreign sources. K. P. 3, 9.—Sometimes, however, even when we use the passive verb, the participle in लेला is used, provided there be no *agent* or *instrument* expressed in the sentence; as, नौका काठासीं बांधलेली होती, the boat was tied to the shore, B. 77, 17; but, next time, when the instrument is expressed, the form is changed, and we have दोरीने बांधली होती, it was tied by a rope.—The participle in ला takes various prepositions after it, in the same way as substantives do, especially such as are to be found in the following examples; तुमची चाकरी सोडल्यावर, on leaving your service. B. 320, 17. वाचणें झाल्यानंतर, after the reading was over. B. 198, 11. काठी उगारल्यावांचून, without lifting up a stick in a threatening posture. B. 320, 18. तुझी आई वारल्यापासून, since your mother's death. B. 25, 2. महा संकट झाल्यामुळे, on account of some great misfortune happening or having happened. असें झटल्याने, by saying that. B. 80, 10., and so of others. In all these examples, the verbal act has either been completed, or the speaker has no doubt but that it will be completed: but when त्यास is added to the root, the phrase can only be used in a suppositive sense; as, गेल्यास, should he go; आल्यास, should he come. The probability, too, in the use of this phrase,

is generally small, or the speaker is indifferent about the suppositive act ; as, शोक कादल्यास त्यांची परीक्षा होईल, whenever he shall produce his shloka, they shall be examined. B. Durpun, p. 90.

### *Compound Past Participle.*

This is the last participle with असतां : it has three shades of meaning.—1st. It is used in relation to an event that has really happened before the time referred to, and expresses that the participial act, though it may not be the principal cause, is at least an occasion, of the verbal act ; as, तो खाली आला असतां त्याची बुद्धि पुनः पूर्ववत् व्हावी, whenever he came down, his disposition would become the same as before. S. 1, 11.—2nd. It is used as the first member of a conditional sentence, where the participial act has not been performed and never may ; as उपाय केला असतां दुर्गुण टाकवितां येईल, if means be used, it will still be possible to rid him of his bad qualities. Here the meaning is much the same as if केल्यास, or केला तर, had been used.—3rd. It is also used for ला असतांहि, in a sense analogous to No. 3, of the present participle, and opposite to the first of this ; as ब्याचा तोटा माझी सगळी संपत्ति खर्च झाली असतां भरून देऊं सकणार नाहीं, though I should spend all my estate, I could not make up her loss. B. 255, 18. There झाली असतां, means झाली असतांहि. इतकें झटलें असतां तो गेला, though I had said so much, nevertheless he went. Hence it appears that असतां supplies the place of तेव्हां, तर, and तरीं.

### *Past Participle in उन.*

This seems to be the root of the verb with the preposition उन, or as written in the Kôkuñ ओन, affixed to it.—Though its meaning is not very different from the last, there is a shade of difference, and it ought to be attentively marked. In this the participial act precedes the verbal in point of time, but the two have no influence on each other as cause and effect in the common acceptation of the participle ; as, चार पानें उलटून पुसतों, he turned over four leaves, and asked. B. 11, 18.—1st. This participle is used to express an act performed previous to the performance of another act, which has the same agent ; as, मामापुढें जाऊन त्याचे पायां पडेन, I will go into the presence of my uncle, and on my knees beg his pardon. B. 316, 10. तों कोंकरें पाय बांधून एकावर एक रचिलें होतीं, these lambs were piled one above another with their feet bound. B. 206, 1.—2nd. In some cases the agent

of the verb is not the nominative to the participle; only the one act succeeds the other; as, गाणे होऊन काहीं दिवस राहिल, after the singing is over, still a part of the day will remain. Here the meaning is गाणे झाल्यानंतर. Again, पत्र वाचतांना तिचे डोळे भरून पाणी वाहू लागले, while reading this letter, her eyes filled, and the tears began to flow.—3rd. With a past tense it is used for the past participle in ला, with पासून; as, भेट होऊन वर्ष लोटलेसे वाटते, I think a year has passed since I saw you last; here होऊन, means झाल्यावर. B. 26, 2.—4th. Sometimes this participle is used to express the cause of the verbal act that follows. This, although frequent in conversation, is not esteemed elegant; and, although it is accordant with the participle, it should not be generally imitated. The following is an example; तो येत असतां वाटेत मोठा पर्जन्य पडोन एका नदीस उतार होत नाही असे पाहिले, as he was returning, he came to a river on the road, over which, from a great fall of rain that had taken place, he saw there was no passage. S. 27, 18.—N. B. The learner may notice the correspondence in the above sentence between the English and the *Murathee*. Instead of पडोन, however, पडल्यामुळे, would be more agreeable to common *Murathee* construction.—The participle in ऊन is also used for the present participle, but then the sentence is intended to be very forcible; as, हे तर मी जाणून आहे, that I know full well. B. 17. 10. वाहा मी जाणता असून इतका घसरलो, see what a blunder I have committed, wise man as I am. B.—5th. Frequently it is used with टाक, दे, and a few such other verbs as an imperative; for it is not the throwing down or giving which is chiefly before the speaker's mind, but the act of the verb which has the participle. The imperative verb gives only a sort of completeness to the action; as, धुऊन टाक, wash thoroughly; फेंकून दे, fling it away.

### *Future Participle.*

The future participle is formed by adding गार to the root: various examples have been given of it in the auxiliary tenses of the verb; and it does not seem to differ in its participial state from the future participle in English; thus येगार means, going to come or about to come. It is, however, often used as a verbal noun, instead of the verbal noun terminating

in गारा. Indeed in the inflected cases it seems generally to be so taken, for, although वेगारा, and such like, are to be found in the nominative (see B. 307, 2,) yet in the inflexions we always meet with वेगाराला, &c., except occasionally in the Dukhun वेगा-याला, &c. which is the regular dative of वेगारा.

### *Supine.*

This supine seems to be a noun of which the genitive and dative cases only remain. Besides, each of these cases has two terminations differing considerably from each other, viz. आयास, आयाला, &c. and आवयास, &c. affixes of the same meaning for the dative; and आयाचें, &c. and आवयाचें, for the genitive. If a conjecture concerning the origin of these words may be hazarded, it would appear that the latter form is the true one, (the former being only contracted from it,) and that it is the subjunctive mood inflected: this much, however, must be confessed that, on that supposition, the व and य should have been joined together, though this is not quite decisive against the supposition.—1st. The dative gerund is much the same in meaning as the infinitive, and most verbs take it instead of the infinitive; as, तें जो करावयास सिद्ध आहे, I am ready to do that. B. 25, 11.—2nd. It is sometimes, though seldom, used for the gerund; as, माझी कृपा व्हावयास भावच कारण आहे, faith is the sole procuring cause of my favour. S. 2, 3.—1. The genitive supine has three applications. The first is where it is governed by a verb or a noun, and there it does not differ from the genitive of the gerund; as, आझास देशांतरीं जायाचें पडेल, we shall be under the necessity of going abroad. B. 313, 9. करावयाची प्रेरणा, incitement to action. K. हो.—2nd. When no verb or noun is joined to it, or merely the substantive verb, then it signifies that kind of incumbency or propriety which we generally english by *is to, has to, &c.*; as आपणासीं काहीं बोलावयाचें आहे, I have something to say to you; हें काय सांगयाचें? why need I tell you that? B. 139, 2.—3. It frequently refers to the disposition of the agent, designating him as fit for, or ready to perform, the act; as, तो एखादे दिवसीं अनर्थ करायचा, he is such a man as will one day or other do mischief. B. 114. 5. See also K. अचळोजी. भोंडा कानास लागला तों तुटायचाच ण थोडक्यांत चुकलें, the stone struck his ear, and it (the ear) was ready

dy to break off, but the act was deficient by a little, i. e. the ear was within an ace of being struck off.—This supine is also used with असतां, &c.; as, जावयाचें असतां, having to go; द्यावयाचें असतां, it being required to give. K. passim.

### Gerund.

The gerund ends in चें, and denotes the bare act of the verb without any circumstance of time, mode, &c., whatever.—It has all the cases of a noun, and may be used in any of the cases as nouns are, when propriety will admit.—1st. It is used as a proper gerund to signify the mere verbal act; as, वाचणें झाल्यानंतर तो झणाला, after the reading (of the letter) was over, he said. B. 198, 11.—2nd. It is used as a noun to give name to the verb; as, करणें धातु, the verb to do.—3rd. It denotes simply that act which flows from the verb, without the consideration of the agency by which it was accomplished; as, त्याचीं करणीं चांगलीं आहेत, his actions are good.—4th. It expresses that kind of fitness mentioned above under the genitive gerund, No. 3; as, तूं मला पन्नास सुपाऱ्या देणें आहेस, or better तुजकडून ——— देणें आहेत, you have to give me fifty betel-nuts; मग जें करणें असेल तें कर, then do as you think proper. B 74, 7.—5th. It is used for the imperative; as, पत्र लिहीत जाणें, continue to write to us.

## PARADIGMAS OF VERBS.

### SUBSTANTIVE VERBS.

आहे, *To be*, i. e. *to exist in a particular state.*

### INDICATIVE MOOD.

#### 1st Present Tense.

(Used in relation to both persons and qualities.)

Sing.			Plur.			
1	मी	आहें,	<i>I am.</i>	आमी	आहों,	<i>We are.</i>
2	तूं	आहेस,	<i>Thou art.</i>	तुझी	आहां,	<i>Ye are.</i>
3	तो	आहे,	<i>He is.</i>	ते	आहेत,	} <i>They are.</i>
	ती	आहे,	<i>She is.</i>	त्या	आहेत,	
	तें	आहे,	<i>It is.</i>	तीं	आहेत.	

## 2nd Present Tense.

(Used in relation to qualities only, in common Murathee.)

Sing.			Plur.		
मी	होय,	<i>I am.</i>	आमी	हों,	<i>We are.</i>
तू	होस,	<i>Thou art.</i>	तुम्ही	हों,	<i>Ye are.</i>
तो, ती, तें,	होय,	<i>He, she, or it, is.</i>	ते, त्या, तीं,	होत.	<i>They are.</i>

## Past Tense.

	Sing.		Plur.	
1	मी { <i>mn.</i> होतो, } { <i>f.</i> होतें, }	<i>I was.</i>	आमी	होतो, <i>We were.</i>
2	तू { <i>m.</i> होतास, } { <i>f.</i> होतीस, } { <i>n.</i> होतिस, }	<i>Thou wast.</i>	तुम्ही	होतां, <i>Ye were.</i>
3	{ तो होता, } { ती होती, } { तें होतें. }	<i>He was.</i> <i>She was.</i> <i>It was.</i>	{ ते होते, } { त्या होत्या, } { तीं होती. }	<i>They were.</i>

N. B. This verb is defective; the other tenses which are usually joined to it belonging to one or other of the succeeding verbs.

असणें *To be usually, or to continue in a particular state.*

## INDICATIVE MOOD.

## PRESENT TENSE.

*I usually am, or I continue to be.*

	Sing.				Plur.
		m.	f.	n.	common.
1	मी	असतो	— तें	— तीं,	आमी असतो,
2	तू	असतोस	— * तीस	— तेंस,	तुम्ही असतां,
3	तो, ती, तें.	असतो	— * ती	— तें.	ते, त्या, तीं, असतात.

\* In the southern parts of the Dukhun, instead of these terminations तेस is generally used for the 2nd person singular feminine, and ते for the third, not only in this, but in all the following verbs.



## PAST TENSE.

*I usually was, or was in the habit of being.*

	Sing.		Plur.	
1	मी	असैं,	आइमी	असूं,
2	तू	असस,	तुझी	असां,
3	तो, ती, तें,	असे.	वे, त्या, तीं,	असत.

## FUTURE TENSE.

*I shall, for the most part of the time, be.*

	Sing		Plur.
1	मी	असेन,	आमी
2	तू	अससील,*	तुम्ही
3	तो, ती, तें,	असेल.	ते, त्या, तीं,
			अससील.

## CONDITIONAL MOOD.

## PRESENT TENSE.

1, *Were I; had I been.* (In the second clause of a sentence), *I would be or have been.*

	Sing.	m	f	n	Plur.	m	f	n
1	मी	असतों	— तें	— तों,	आइमी	असतों	— तों	— तों,
2	तू	असतास	— तीस	— तेंस,	तुझी	असतां	— तां	— तां,
3	तो, ती, तें,	असता	— बी	— तें.	ते, त्या, तीं,	असते	— त्या	— तीं.

## PAST TENSE.

1 (In the first clause of a sentence) *Should I be.*

	m	f	n		
1	मी	असलों—लें—लों,	आइमी	असलों,	
2	तू	असलास—लीस—लेंस,	तुझी	असलां,	
3	तो, ती, तें,	असला—ली—लें.	ते, त्या, तीं,	असले—ल्या—लीं.	

\* झील is the Kókunee termination for the 2nd per. sing. fut. ind., but सील is the Dukhunee form; and, though the learner may not hear it so often, it is the more ancient and correct form.

## FUTURE TENSE.

*I may (perhaps or probably) be.*

મી ઇસેન

N. B. The inflexions are the same as those of the Fut. Indic.

## SUBJUNCTIVE MOOD.

(1. The Kurturee Pruyog, in which the verb agrees with its agent.)

*I may, can, might, could, would, or should, be, or have been.*

	Sing.	m.	f.	n.		Plur	m.	f.	n.
1 મી	અસાવા—ચી—વેં,				આફી	અસાવે—ચ્યા—ચેં,			
2 તું	અસાવાસ—ચીસ—વેંસ,				તુફી	અસાવેત—ચ્યાત—ચેંત,			
3 તો, તી, તેં,	અસાવા—ચી—વેં.				તે, ત્યા, તેં,	અસાવે—ચ્યા—ચેં.			

(2. The Bhavée Pruyog, where the verb is used impersonally, the agent being put in the instrumental case.)

1 મ્યાં	અસાવેં,	આફી	અસાવેં,
2 ત્વાં	અસાવેં,	તુફી	અસાવેં,
3 ત્યાને, તિને, ત્યાને,	અસાવેં.	ત્યાની	અસાવેં.

## IMPERATIVE MOOD.

*Let me be, i. e. continue.*

1 મી	અસું,	આફી	અસું,
3 તું	અસ or દેસ,	તુફી	અસા,
3 તો, તી, તેં,	અસો.	તે, ત્યા, તેં,	અસોત.

## INFINITIVE MOOD.

*To be usually or continue to be.*

અસું.

## PARTICIPLES.

Present, असत, असतां, असतांना. *Being.*

## SUPINES.

Dat. असायास-याल *To be, i. e. continue.* Gen. असायाचें *Is to be.*

## GERUND.

असणें-प्याल-प्याचें *To be or being, &c.*\* होणें *To become, i. e. enter on a particular state of being.*

## INDICATIVE. MOOD.

## PRESENT TENSE.

*I become or am becoming.*

	Sing.	m. f. n.	Plur.	
1 मी	होतों—तें—तां,	भाझी	होतों,	
2 तूं	होतोस—†तेस—तेंस,	तुझी	होतां,	
3 तो, ती, तें,	होतो—†ते—तें.	ते, त्या, तीं,	होतात.	

## PAST TENSE.

*I became.*

	Sing.	m. f. n.	Plur.	
1 मी	झालों—लें—लों,	भाझी	झालों,	
2 तूं	झालास—लीस—लेंस,	तुझी	झालां,	
3 तो, ती, तें,	झाला—ली—लें.	ते, त्या, तीं,	झाले-व्या-लीं.	

## PAST HABITUAL TENSE.

*I was wont to become.*

	Sing.	Plur.	
1 मी	होई,	भाझी	होऊं,
2 तूं	होईस or होस,	तुझी	व्हां,
3 तो, ती, तें,	होई.	ते, त्या, तीं,	होईत or होत.

\*It is only the simple tenses of this verb which are here given. For the compound the learner is referred to the example of the formation of compound tenses under the verb सोडणें.

† For these forms होतीस and होती are used in the northern parts of the Dukhun.

## FUTURE TENSE.

*I shall become, or, I may perhaps become.*

Sing.		Plur.	
1 मी	होईन,	भाईी	होईं,
2 तूं	होखील,	तुझी	व्हाल,
3 तो, ती, तें,	होईल.	ते, त्या, तीं,	होतील.

## CONDITIONAL MOOD.

1. *Were I to become.* 2. *I would become, or have become.*  
मी होतों, &c. The inflexions are the same as those of होतों  
I was.

## SUBJUNCTIVE MOOD.

*I may, might, could, would, or should, become, or have become.*

1 मी	व्हावा — वा — वें,	भाईी	व्हावे — व्या — वीं,
2 तूं	व्हावास — वास — वेंस,	तुझी	व्हावेत — व्यात — वींत,
3 तो, ती, तें,	व्हावा — वा — वें.	ते, त्या, तीं,	व्हावे — व्हाव्या — व्हावीं.

## IMPERATIVE MOOD.

*Let me become.*

Sing.		Plur.	
1 मी	होऊं,	भाईी	होऊं,
2 तूं	हो,	तुझी	व्हा,
3 तो, ती, तें,	होवो — ऊ.	ते, त्या, तीं,	होवोत — ऊव.

## INFINITIVE MOOD.

*To become.*

होऊं.

## PARTICIPLES.

Present,	होत, होतां, होतांना.	<i>Becoming.</i>
Past,	झाल-ली-लें-ले-ल्या-लीं झालेला-लेली &c.	<i>Become.</i>
Pluperfect,	होऊन.	<i>Having become.</i>

## SUPINES.

Dat., ब्वावयास-ला ब्वायास-ला *To become.* Gen., ब्वावयाचें, *Is to become.*

## GERUND.

होणें-याला *Becoming.*

*Paradigma of an Intransitive Verb.*

\* सुटणें *To get loose.*

## INDICATIVE MOOD.

## PRESENT TENSE.

*I get loose, or, I am getting loose.*

	Sing.	m.	f.	n.	Plur.
1 मी	सुटतों,	— तें	— तों,	आझी	सुटतों,
2 तूं	सुटतोस,	— तीस	— तेंस,	तुझी	सुटतां,
3 तो, ती, तें,	सुटतो,	— ती	— तें.	ते, त्या, तीं,	सुटतात.

## PAST INDEFINITE TENSE.

*I got loose.*

(In intransitive verbs the agent agrees in the past tense with the verb, as in English; and this is what is called the *Kurturee Pruyog.*)

	Sing.	m.	f.	n.	Plur.
1 मी	सुटलों	— लें	— लों,	आझी	सुटलों,
2 तूं	सुटलास	— लीस	— लेंस,	तुझी	सुटलां,
3 तो, ती, तें,	सुटला,	— ली	— लें.	ते, त्या, तीं,	सुटले -- त्या -- लीं.

## PAST HABITUAL TENSE.

*I was in the habit of getting loose.*

	Sing.		Plur.
1 मी	सुटें,	आझी	सुटूं,
2 तूं	सुटेंस or टस,	तुझी	सुटां,
3 तें, ती, तें,	सुटे.	ते, त्या, तीं,	सुटत.

\* For the compound tenses see example given of their formation under सोडणें.

## FUTURE TENSE.

*I shall get loose.*

Sing.		Plur.	
1	मी सुटेन,	आइी सुटूं,	
2	तूं सुटसील,	तइी सुटाल,	
3	तो, ती, तें, सुटेल.	ते, त्या, तीं, सुटतील.	

## CONDITIONAL MOOD.

*Present Tense.*

1. (In the former part of the sentence ) *Were I to get loose; Had I got loose.*  
 2. (In the latter part of the sentence.), *I should get loose; I should have got loose.*

1	मी सुटतों —तें —तों,	आइी सुटतों,
2	तूं सुटतास—तीस—तेंस,	तइी सुटतां,
3	तो, ती, तें, सुटता —ती —तें,	ते, त्या, तीं, सुटते—त्या—तीं.

## SUBJUNCTIVE MOOD.

*I may, can, might, could, or should, get loose, or have got loose.*

- (1. Kurturee Pruyog, where the verb agrees in gender and number with its agent.)

Sing.				Plur.			
	m	f	n		m	f	n
1	मी सुटावा —वी —वें,			आइी सुटावे —व्या —वीं,			
2	तूं सुटावास—वीस—वेंस,			तइी सुटावेत—व्यात—वीत,			
3	तो, ती, तें, सुटावा —वी —वें.			ते, त्या, तीं, सुटावे —व्या —वीं.			

- (2. Bhavee Pruyog, where the verb is used impersonally.)

Sing.		Plur.	
म्हां	सुटावें,	आइी	सुटावें,
त्हां	सुटावें,	तइीं	सुटावें,
त्याने, तिने, त्याने,	सुटावें.	त्याणी	सुटावें.

## POTENTIAL MOOD.

## PRESENT TENSE.

*I can get loose.*

Sing.	Plur.
1 माझ्याने or मला	सुटवते, आमच्याने or आझाला सुटवते,
2 तुझ्याने or तुला	सुटवते, तुमच्याने or तुझाला सुटवते,
3 त्याच्याने or त्याला, तिच्याने or तिला, त्यांच्याने or त्यांला	सुटवते.

## PAST INDEFINITE TENSE.

*I could get loose, i. e. I was able to get loose.*

Sing.	Plur.
1 माझ्याने or मला	सुटवले, आमच्याने or आझाला सुटवले,
2 तुझ्याने or तुला	सुटवले, तुमच्याने or तुझाला सुटवले,
3 त्याच्याने or त्याला, तिच्याने or तिला, त्यांच्याने or त्यांला	सुटवले.

## PAST HABITUAL TENSE.

*I was wont to be able to get loose.*

Sing.	Plur.
1 माझ्याने or मला	सुटवे, आमच्याने or आझाला सुटवे,
2 तुझ्याने or तुला	सुटवे, तुमच्याने or तुझाला सुटवे,
3 त्याच्याने or त्याला, तिच्याने or तिला, त्यांच्याने or त्यांला	सुटवे.

## FUTURE TENSE.

*I shall be able to get loose.*

Sing.	Plur.
माझ्याने or मला	सुटवेल, आमच्याने or आझाला सुटवेल,
तुझ्याने or तुला	सुटवेल, तुमच्याने or तुझाला सुटवेल,
त्याच्याने or त्याला, तिच्याने or तिला, त्यांच्याने or त्यांला	सुटवेल.

## IMPERATIVE MOOD.

*Let me get loose. Get thou loose, &c.*

Sing.		Plur.	
मी	सुटूं,	आइमी	सुटूं,
तू	सुट,	तुझी	सुटां,
तो, ती, तें,	सुटो.	ते, त्या, तीं,	सुटोत.

## INFINITIVE MOOD.

*सुटूं To get loose.*

## PARTICIPLES.

Pres.	सुटत	सुटता	सुटतांना	<i>Getting loose.</i>
Past In.	सुटला-ली-लें, ले-ल्या-लीं and सुटलेला-ली-लें इ०			<i>Got loose.</i>
Pluper.	सुटून			<i>Having got loose.</i>

## SUPINES.

Dat. सुटायास-ला and सुटावयास-ला *To get loose.* Gen सुटावयाचें, &c. *I to get loose.*

## GERUNDS.

*सुटणें-प्याला-प्याचें, &c. Getting loose, to getting loose, &c.*

## PARADIGMA OF A TRANSITIVE VERB.

*सोडणें To loose or release.*

## INDICATIVE MOOD.

## PRESENT TENSE.

*I loose, or I am loosening.*

मी	सोडितों तें तों,	आइमी	सोडितों,
तू	सोडितोस तीस तेंस,	तुझी	सोडितां,
तो, ती, तें,	सोडितो ती तें.	ते, त्या, तीं,	सोडितात.



## PAST INDEFINITE TENSE.

(1. Bhavée Pruyog, in which the verb is used impersonally, the object being in the dative case, and the agent in the instrumental.)

म्यां	सोडिलें†	<i>I loosed.</i>	आझी	सोडिलें	<i>We loosed.</i>
त्वां	सोडिलें	<i>Thou loosedst.</i>	तुझी	सोडिलें	<i>Ye loosed.</i>
त्याने, तिने,	सोडिलें	<i>He, she, or it, loosed.</i>	त्यानी	सोडिलें	<i>They loosed.</i>

(2. Kurmune Pruyog, where the verb agrees with its object after the manner of participles, the agent being, as before, in the instrumental case. In this way the verb has, properly speaking, not an active, but a passive, form.)

Agent. Object. m		f		n	
Singular in respect of the Agent.	1 म्यां	* मी	सोडिलें	—लें	—लें <i>I loosed me, lit. I was loosed by myself.</i>
		* तूं	सोडिलास	—लीस	—लेंस <i>I loosed thee, lit. Thou wast loosed by</i>
		तो, ती, तें,	सोडिला	—ली	—लें <i>I loosed him, her, or it. [me.</i>
		* आझी	सोडिलें	—लों	—लों <i>I loosed us.</i>
		* तुझी	सोडिलां	—लां	—लां <i>I loosed you.</i>
	2 त्वां	ते, त्या, तीं,	सोडिले	—ल्या	—लीं <i>I loosed them. [thee.</i>
		* मी	सोडिलें	—लें	—लें <i>Thou loosedst me, I was loosed by</i>
		* तूं	सोडिलास	—लीस	—लेंस <i>Thou lst. thee, Thou wast loosed by</i>
		तो, ती, तें,	सोडिला	—ली	—लें <i>Thou loosedst him, her, or it. [thyself.</i>
		* आझी	सोडिलें	—लों	—लों <i>Thou loosedst us.</i>
3 त्याने तिने		* तुझी	सोडिलां	—लां	—लां <i>Thou loosedst you.</i>
		ते, त्या, तीं,	सोडिले	—ल्या	—लीं <i>Thou loosedst them.</i>
		* मी	सोडिलें	—लें	—लों <i>He, she, or it, loosed me.</i>
		* तूं	सोडिलास	लीस	लेंस <i>He, she, it, loosed thee.</i>
		तो, ती, तें,	सोडिला	ली	लें <i>He, she, or it, loosed him, her, or it.</i>
		* आझी	सोडिलें	लों	लों <i>He, she, or it, loosed us.</i>
		* तुझी	सोडिलां	लां	लां <i>He, she, or it, loosed you.</i>
		ते, त्या, तीं,	सोडिले	ल्या	लीं <i>He, she or it, loosed them.</i>

† Literally, "The loosing was done by me."

\* The forms of this tense marked by the asterism are seldom used, and therefore are omitted in the plural. In their stead, and frequently also in relation to living beings of the third person, the Bhavée Pruyog is used; thus, for म्यां तूं सोडिलास, the Murattās say म्यां तुला सोडिलें, and for म्यां तो पुरुष सोडिल्ल *I loosed that man*, they say म्यां त्हा पुरुषाला सोडिलें.

Plural.	1 आइँ	{ तो, ती, तें, सोडिला ली लें ते, त्या, तीं, सोडिले त्या लीं }	{ <i>We loosed him, her, or it.</i> <i>We loosed them, lit. they were loosed by us.</i>
	2 तुझीं	{ तो, ती, तें, सोडिला ली लें ते, त्या, तीं, सोडिले त्या लीं }	{ <i>Ye loosed him, her, or it.</i> <i>Ye loosed them.</i>
	3 त्यानी	{ तो, ती, तें, सोडिला ली लें ते, त्या, तीं, सोडिले त्या लीं }	{ <i>They loosed him, her, or it.</i> <i>They loosed them.</i>

## PAST HABITUAL TENSE.

*I was wont to loose.*

Sing.		Plur.	
मी	सोडीं,	आइँ	सोडूं,
तूं	सोडीस,	तुझी	सोडां,
तो, ती, तें,	सोडी.	ते, त्या, तीं,	सोडीत.

## FUTURE TENSE.

*I shall or will loose.*

Sing.		Plur.	
1 मी	सोडीन,	आइँ	सोडूं,
2 तूं	सोडशील,	तुझी	सोडाल,
3 तो, ती, तें,	सोडील.	ते, त्या, तीं,	सोडतील.

## CONDITIONAL MOOD.

1. *Were I to loose, Had I loosed.* 2. *I would loose, or would have loosed.*

Sing.	m.	f. n.	Plur.
मी	सोडितों तें तों,	आइँ	सोडितों,
तूं	सोडितास तीस तेंस,	तुझी	सोडितां,
तो, ती, तें	सोडिता ती तें.	ते, त्या, तीं,	सोडिते त्या तीं,

## SUBJUNCTIVE MOOD.

*I may, can, might, could, would, should, loose, or have loosed.*

(1. Kurmunee Pruyog, where the verb agrees with its object.)

	m.	f.	n.		
मी	सोडावा	वी	वें,	आझी	सोडावे व्या वीं,
तूं	सोडावा	वी	वें,	तुझी	सोडावे व्या वीं,
तो, ती, तें,	सोडावा	वी	वें.	ते, आ, तीं,	सोडावे व्या वीं.

*I may, can, might, could, would, should, loose, or have loosed.*

(2. Bhavée Pruyog, where the verb is used impersonally.)

Sing.		Plur.	
म्यां	सोडावें,	आझीं	सोडावें,
त्वां	सोडावें,	तुझीं	सोडावें,
त्याने, तिने, त्याने,	सोडावें.	त्यानी	सोडावें.

## POTENTIAL MOOD.

## PRESENT TENSE.

*I can loose, lit. There is a capability of its being loosed by me or to me.*

Sing.		Plur.	
माझ्याने or मला	सोडवतें,	आमच्याने or आझाला	सोडवतें,
तुझ्याने or तुला	सोडवतें,	तुमच्याने or तुझाला	सोडवतें,
त्याच्याने, or त्याला, तिच्याने or तिला,	सोडवतें.	त्यांच्याने or त्यांला	सोडवतें.

## PAST TENSE.

*I could have loosed, i. e. I was able to loose.*

Sing.		Plur.	
माझ्याने or मला	सोडवलें,	आमच्याने or आझाला	सोडवलें,
तुझ्याने or तुला	सोडवलें,	तुमच्याने or तुझाला	सोडवलें,
त्याच्याने, or त्याला, तिच्याने or तिला,	सोडवलें.	त्यांच्याने or त्यांला	सोडवलें.

## PAST HABITUAL.

*I was wont to be able to loose.*

माझ्याने or	मला	सोडवे,	भामच्याने or भाड्याला	सोडवे,
तुझ्याने or	तुला	सोडवे,	तुमच्याने or तुझ्याला	सोडवे,
त्याच्याने or त्याला, तिच्याने or तिला		सोडवे.	त्यांच्याने or त्यांला	सोडवे.

## FUTURE TENSE.

*I shall be able to loose.*

Sing.			Plur.
माझ्याने	मला	सोडवेल,	भामच्याने or भाड्याला सोडवेल,
तुझ्याने	तुला	सोडवेल,	तुमच्याने or तुझ्याला सोडवेल,
त्याच्याने or त्याला, तिच्याने or तिला,		सोडवेल.	त्यांच्याने or त्यांला सोडवेल.

## IMPERATIVE MOOD.

*Let me loose.*

मी	सोडू,	आम्ही	सोडू,
तू	सोड,	तुम्ही	सोडा,
तौ, ती, तें,	सोडो.	ते, त्या, तीं,	सोडोत.

## INFINITIVE MOOD.

सोडू *To loose.*

## PARTICIPLES.

Pers.	सोडणारा सोडतां	सोडतांना.	<i>Loosing.</i>
Past.	सोडिला—ली—लें—ले—ल्या—लीं	सोडिलेला—ली—लें इ.	<i>Loosed.</i>
Pluper.	सोडून		<i>Having loosed.</i>

## SUPINES.

Dat. सोडायास—ल and सोडायास—ल *To loose.*

Gen. सोडायाचें *Is to be loosed.*

## GERUNDS.

सोडणें *Loosing &c.*

*Compound Tenses.*

## INDICATIVE MOOD.

2nd Present,	मी सोडीत आहे <i>I am loosing.</i>
3rd Present,	मी सोडितो आहे <i>I am engaged in loosing.</i>
Pres. Habitual,	मी सोडीत असतो <i>I am in the habit of loosing.</i>
Past Imperfect,	मी सोडीत होतो <i>I was loosing.</i>
Past Perfect,	म्हां सोडिलें आहे <i>I have loosed.</i>
Past Pluperfect,	म्हां सोडिलें होतें <i>I had loosed.</i>
Past Incepto-continuative,	मी सोडिता झालें <i>I commenced loosing.</i>
Past Habitual,	मी सोडीत असें <i>I was wont to loose.</i>
Compound Future Tense,	मी सोडणार आहे <i>I shall loose or I am going to loose.</i>
Past Future Tense,	मी सोडणार होतो <i>I was going to loose.</i>
Fut. Incepto-continuative,	मी सोडिता होईन <i>I shall commence loosing.</i>

## CONDITIONAL MOOD.

2nd Present,	मी सोडीत असतो	1 <i>Were I loosing.</i> 2 <i>I would loose.</i>
1 Past,	म्हां सोडिलें असतें	1 <i>Had I loosed.</i> 2 <i>I would</i>
2 Past,	मी सोडीत असलों	<i>Should I loose.</i> [ <i>have loosed.</i>
3 Past,	म्हां सोडिलें असलें	<i>Should I have loosed.</i>
Future,	मी सोडणार असलों	<i>Should I be going to loose.</i>
2 Present Dubitative,	मी सोडीत असेन	<i>I may or might be going to loose.</i>

Past Dubitative,	म्यां सोडिल्ले भसेल	<i>I may or might have loosed.</i>
Fut. Dubitative,	मी सोडणार भसेन	<i>I may be going to loose.</i>

## POTENTIAL MOOD.

Present Tense,	मला सोडितां येतें	<i>I can loose, i. e. I have learnt to loose.</i>
Do.	मला सोडायस फावतें	<i>I can loose, i. e. I have leisure to loose.</i>
Imperfect Tense,	माझ्याने सोडवत होतें	<i>I could have loosed.</i>
Pluperfect Tense,	माझ्याने सोडवले होतें	<i>I could have loosed.</i>
Present Conditional,	माझ्याने सोडवत असतें	(1) <i>Were I able to loose.</i>
Past Conditional	माझ्याने सोडवले असतें	(1) <i>Had I been able to loose.</i>
1 Past Conditional,	माझ्याने सोडवत असलें	<i>Should I be able to loose.</i>
Past Conditional,	माझ्याने सोडवले असलें	<i>Should I have been able to loose.</i>
Present Dubitative,	माझ्याने सोडवत भसेल	<i>I may be able to loose.</i>
Past Dubitative,	माझ्याने सोडवले भसेल	<i>I might have been able to loose.</i>

## SUBJUNCTIVE MOOD.

Imperfect Tense,	म्यां सोडावें होतें	<i>I might, should, or would, have loosed.</i>
Present,	मला सोडलें पाहिजे	<i>I must loose.</i>
Imperfect Tense,	मला सोडिल्ले पाहिजे होतें	<i>I ought to have loosed.</i>

## PARTICIPLES.

Present,	सोडीत असतां — असताना	<i>Loosing.</i>
Past,	सोडिले असतां	<i>Being loosed.</i>

## PASSIVE VOICE.

सोडलें जाणें *To be loosed.*

Present,	मी सोडिला जातो—ली जातें—लें जातों	<i>I am being loosed.</i>
Past Indefinite,	मी सोडिला गेलों	<i>I was loosed.</i>

Perfect,	मी सोडिला गेलीं आहे	<i>I have been loosed.</i>
Pluperfect,	मी सोडिला गेलीं होतों	<i>I had been loosed.</i>
Future.	मी सोडिला जाईन	<i>I shall be loosed.</i>

N. B. The other Tenses may be formed after the same manner with the tenses of the verb to go, and the past part. in जा.

#### CAUSAL VERB.

सोडविणे *To cause to loose.*

Present,	मी सोडवितों	<i>I am causing to loose.</i>
Past,	म्यां सोडविलें	<i>I caused to loose.</i>
Past Habitual,	मी सोडवीं	<i>I was wont to cause to loose.</i>
Future.	मी सोडवीन	<i>I shall cause to loose.</i>

&c. &c. &c.

As the student may experience some difficulty in joining the negative particle to the different parts of the verb, a few examples of the verb in the negative form are subjoined.

#### Negative form of आहे.

(Used to negate both existence and qualities.)

Sing.			Plur.		
1 मी	नाहीं	<i>I am not.</i>	आम्ही	नाहीं	<i>We are not.</i>
2 तू	नाहींस	<i>Thou art not.</i>	तुम्ही	नाहीं	<i>Ye are not.</i>
3 तो, ती, तें,	नाहीं	<i>He, she, or it, is not.</i>	ते, त्या, तीं,	नाहींत	<i>They are not.</i>

#### Negative form of होय.

(Used principally to negate qualities.)

*I am not, &c.*

Sing.		Plur.	
1 मी	नव्हे,	आम्ही	नव्हे,
2 तू	नव्हेस, नव्हेस,	तुम्ही	नव्हा,
3 तो, ती, तें,	नव्हे.	ते, त्या, तीं,	नव्हेत or नव्हत.

### Negative form of रहें.

*I was not, &c.*

मी	नव्हतों—तें—तों,	भाइमी नव्हतों,
तू	नव्हतास—तीस—तेंस,	तुझी नव्हता,
तो, ती, तें, नव्हता—ती—तें.		तै, त्या, तीं, नव्हते—त्या—तीं.

### Negative form of भसणें.

Present Ind.	मी नसतों—तें—तों	<i>I am not in the habit of being.</i>
Past Ind.	मी नसें	<i>I was not in the habit of being.</i>
Future Ind.	मी नसेन	<i>I shall not usually be.</i>
Present Cond.	मी नसतों	1 <i>Were I not—Had I not been.</i>
Past Cond.	मी नसलों	<i>Should I not be.</i>
Subj.	म्यां नसावें or भसूं नये	<i>I should not be. [tinue to be.</i>
Imp. 2p. sing.	भसूं नको	<i>Don't continue to be. Pl भसूं नका Don't you con-</i>
3p. sing.	भसतो	<i>Let him not be. Pl. नसतें Let them not be.</i>
Supine,	नसयास	<i>Not to continue to be.</i>
Participle,	नसतां	<i>Not being.</i>
Gerund,	नसणें	<i>Not to continue to be.</i>

### Negative form of होणें.

Present,	मी होत नाही	<i>I am not becoming.</i>
	तू होत नाहीस	<i>Thou art not becoming.</i>
Past Ind.	मी न झालों (or more comly.) झालों नाही	<i>I did not become.</i>
Past Habit.	मी न होई (or more comly.) होईना	<i>I was not wont to become.</i>
Pluperf.	मी झालों नव्हतों	<i>I had not become.</i>
Fut.	मी न होईन (or more comly.) होणार नाही	<i>I shall not become.</i>
Pr. Cond.	मी न होतों	<i>Were I not to become.</i>
Pr. Subj.	म्यां न व्हावें (or frequently) होईं नये	<i>I should not become.</i>
Imp. 2 p. s.	होईं नको	(Pl. होईं नका) <i>Don't become.</i>
3 p. s.	न होवो	(Plur. न होवोत) <i>Let not him become.</i>
Supine,	न व्हायास	<i>Not to become.</i>
Part. Pr.	न होतों	<i>Not becoming.</i>
Gerund,	न होणें	<i>Not to become.</i>



The student may easily give सुटणें and सोडणें negative forms by attending to the above models.

### *Irregularities in the formation of the Past Tense of Verbs.*

1. The past tense is generally formed by adding लें हैं, &c. to the root: the following verbs, however, take थालें, &c. before the termination. Some of them have also the regular preterite; these are marked 2. Those which prefer the common form are marked—2. Those which prefer the form here given are marked + 2,

—2 भवणें भंवाला	To become sour.	2 निमथें निमाला	To cease.
+2 उडणें उडाला	To fly.	+2 निवणें निवाला	To cool, abate.
2 उभणें उभाला	To cease for a time.	पळणें पळाला	To flee.
2 खिजणें खिजाला	To grate.	2 बुजणें बुजाला	To start.
2 गळणें गळाला	To leak.	2 बुझणें बुझाला	To understand.
2 जळणें जळाला	To burn.	+2 बुडणें बुडाला	To sink.
—2 छिरणें छिराला	To soak into.	—2 भिजणें भिजाला	To be wetted.
2 छिजणें छिजाला	To wear away.	—2 मिळणें मिळाला	To meet with.
—2 दळणें दळाला	To slip aside.	—2 मुरणें मुराला	To be absorbed.
—2 तडणें तडाला	To crack.	झाणणें झाणाला	To say.
+2 दडणें दडाला	To lie hid.	+2 रिघणें रियाला	To penetrate { by force. }
2 हवणें हवाला	To yield or } give way.	2 रिझणें रिझाला	To be delighted with.
2 दिपणें दिपाला	To be dazzled.	2 लपणें लपाला	To lie hid.
निघणें निघाला	To go out.	2 विझणें विझाला	To be extinguished.
2 निभणें निभाला	To get out of.	हिंभणें हिंभाला	To be cold.

Several other verbs may also take the same form, but they do so less frequently; as, कळणें, विरणें, &c.

The following verbs are still more irregular in the preterite tense. In regard to झपणें which again occurs, it is to be observed, that the former was its intransitive, and this its transitive, form, in the past tense.

करणें	केल	To do.	बघणें	बघितल	To see.
मरणें	मेल	To die.	मागणें	मागितल	To ask.
जाणें	गेल	To go.	सांगणें	सांगितल	To tell.
खाणें	खाळा	To eat.	खणणें	खंटल	To dig.
येणें	आल	To come.	झणणें	झटल	To tell.
होणें	झाल	To become.	हणणें	हटल	To slay.
गाणें	गायल	To sing.	पिणें	प्याल	To drink.
ध्याणें	ध्यायल	To meditate.	भिणें	भ्याल	To fear.
माणें	मायल	To be contained.	विणें	व्याल	To calve, &c.
ल्याणें	ल्यायल	To put on.	लेणें	ल्याल	To put on.
घेणें	घेतल	To take.	देणें	दिल or दिल्ल	To give.
घालणें	घातल	To put on.	पाहणें	पाहिल	To see.
धुणें	धुतल	To wash.			

### *Other Irregularities.*

In the past tense of राहणें, राहिलें is preferable to राहलें. In the future, धुणें has धुईन, धुएन and धुवीन; and in the 2nd per. pl. imp. धुवा. Also बोलणें and झणणें and सांगणें have generally बोलें, झणें, सागें. in the future.

### *On the distinguishing of Transitive from Intransitive Verbs.*

When a verb can take the objective case after it without the intervention of any preposition, it is generally to be esteemed transitive.

To this rule there are the two following exceptions : —

1st. Nouns of space and time can follow an intransitive verb without the intervention of any preposition ; as, मीं संपूर्ण देश फिरलें I have walked up and down the whole country ; तो चार दिवसांची वाट चालल he has come a four days' journey.

2nd. Almost any intransitive verb may have any noun joined to it immediately, which expresses merely its essence or a particular form of its agency ; as, तो तप तपल he performed austerities. ती नाच नाचली she danced

a dance. If any one insist that such verbs are in these instances used transitively, all that we at present say is, that in *Murathee* the construction must always be that of intransitive verbs.

There are some verbs, transitive in one signification, and intransitive in another, which preserve the construction of intransitive verbs, even when used transitively : and there are also some verbs, which, though in signification always transitive, have either always or generally the intransitive form of construction ; that is, the verb agrees with the agent, and not with the object ; as for example, the *Murathees* always say, *मी काल भडा शिकलें* I learnt my lesson yesterday; and never *म्यां काल भडा शिकला*. Again they say, *मी वस्लें पांघरलें*, in preference to *म्यां वस्लें पांघरलीं*, I put on my clothes.

A list of such of these verbs as have been noticed is here subjoined.

N. B. In regard to those of the following verbs which have several meanings materially differing from each other, the above rule is to be applied to them only in the signification here specified.

भाचरणें	To practise.	मुतणें	To make water.
भाडवणें	To remember.	झणणें	To say, repeat, &c.
भोकणें	To vomit.	तरणें	To pass over.
चावणें	To bite.	लागणें	To affect.
जेवणें	To dine.	लेणें	To put on.
थुकणें	To spit.	विणें	To bring forth.
नेसणें	To gird on.	विसवणें	To rest.
पढणें	To study.	विसरणें	To forget.
पांघरणें	To clothe.	शिकणें	To learn.
पावणें	To obtain.	शिकरणें	To sneeze.
पिणें	To drink.	शिवणें	To touch.
पोंहणें	To swim across.	समजणें	To understand.
पसवणें	To foal.	स्मरणें	To remember.
प्रसवणें	To bring forth.	हगणें	To evacuate one's self.
बोलणें	To repeat, tell, &c.	हरणें	To carry away.

TABLE OF THE DERIVATION OF VERBS.

<i>Verbs are derived from</i>				
	Terminations.	Primitives.	Derivatives.	
Nouns, . . . . .	By adding <i>ने</i> to the noun.	दुख	दुखेणें	To be pained.
	Do. and eliding the final vowel.	झपाटा	झपाटें	To despatch, (a business.)
	Do. and changing आ to इ.	इच्छा	इच्छेणें	To wish.
	By adding आवणें.	फटफट	फटफटावणें	To scold lustily.
	By adding इवणें.	फडफड	फडफडिवणें	Do.
Adjectives, . . . . .	By adding णें.	मळकट	मळकटें	To be defiled.
	By adding आवणें.	आंवट	आंवटावणें	To be set on edge, (as the teeth.)
	By adding णें & eliding the final vowel.	नागा	नागवणें	To strip naked.
	By adding एणें.	रीड	रेडेणें	To become thin.
	By goon.	गळण	गळणें	To strain.
Other verbs, . . . . .	Do. and changing ट to ड.	तुटणें	तेडेणें	To cut down.
	By adding व or वि to the root.	रडणें	रडविणें	To make cry.
	By adding आव to the root.	बोलणें	बोलावणें	To call.
	Do.	भटकणें	भटकावणें	To obstruct.

## ADVERBS.

Adverbs are a kind of adjective, used to express the qualities of a verbal act. Adverbs are also used to qualify adjectives. Many adverbs in *Murathee* do not at all differ from adjectives, and, in many situations, are declined exactly in the same way.

The following table contains several useful adverbs of common use in the language\*.

TABLE OF ADVERBS.

एकदा	Once.	कोठून	Whence,
दोनदा	Twice.	जेथून	Whencever.
तीनदा	Thrice.	येथून	Hence.
पहिल्यान	First.	एथून	Thence.
दुसऱ्यान	Secondly.	वरून	From above.
तिसऱ्यान	Thirdly.	खालून	From below.
शेवटीं	Lastly.	इकडून	This way.
एथें	Here.	तिकडून	That way.
तेथें	There.	आतां & एव्हां	Now.
जेथें	Wheresoever.	आज	To-day.
कोठें	Where.	पूर्वी	Before.
अन्यत्र	Elsewhere.	नूकें	Lately.
कोठेंही	Any where.	काल	Yesterday.
कोठेंतरीं	Somewhere.	अगोदर	Formerly.
कोठें नाहीं	Nowhere.	उद्यां	To-morrow.
सर्वत्र	Every where.	परवां	Two days hence.
कोणीकडे	Whither.	परवां	Two days ago.
जिकडे	Whithersoever.	यापुढें & मग	Hereafter.
इकडे	Hither.	अमलज्ञान	By and bye.
तिकडे	Thither.	इटकम्	Instantly.
उज्वळीकडे	To the right hand.	अकस्मात्	Suddenly.
डावीकडे	To the left hand.	लवकर	Quickly.

\* This and the following tables of indeclinables are intended to furnish the student with a few useful words, and not to exhaust the subject.

हळू	Slowly.	कदाचित्	Perhaps.
बहुधा	Often.	खरें	Truly.
कधीकधी	Sometimes.	होय	Yes.
नित्य	Daily.	नाहीं	No.
नेहमी	Always.	अगदीं	Wholly.
केव्हां	When.	अगदीं नाहीं	In no wise.
जेव्हां	When.	कसा	How.
तेव्हां	Then.	कां	Why.
कधी	Ever.	अधिक	More.
कधी नाहीं	Never.	कमी	Less.
फिरून	Again.	फार	Very.
कितीदां	How often.		
दिवसांदिवस	} Daily ; when the act is daily increasing or decreasing.	प्रतिदिवसीं	} Daily ; when the act is not subjected to in- crease or diminution.
दिवसांदिवस		रोजचारोज	
दिवसोदिवस		रोजरोज	

### PREPOSITIONS.

Several prepositions have already been given in the scheme of the noun ; these we need not repeat. Prepositions in *Murathēe* are placed after nouns, and therefore by some called post-positions.

कारितां & कारणें	On account of.	ठायें	In.
आंत & मध्ये	Within.	कडे	Towards.
बाहेर	Without.	पुढें	Before, onward.
वर	On.	मागे	Behind.
खालीं	Under.	आलीकडे	On this side.
मधून	Through.	पलीकडे	On that side.
जवळ & पासीं	Near.	बदल	Instead of.

### CONJUNCTIONS.

Conjunctions present few difficulties. The following are some of the most useful.

आणि and व	And.	तर	Then.
जर	If.	कीं	That.

तर	Then.	यास्तव कीं	Because.
कीं	That.	अथवा and किंवा	Or.
हैं पाहून कीं	Since.	जैसे	As.
कदास्तव	Wherefore ?	जरीं	Though.
		तरीं	Nevertheless.

### INTERJECTIONS.

हायहाय	Alas.	अरे and अहो	Ho, soho.
अरेरे	Do.	अः and ऊँ	Away.
छि :	Pshaw.	पाहा	Behold.
हूयो	Foh.	ऐका	Hark.
अहा	Heigh.	वुप	Hush.

### SYNTAX.

Syntax is that division of Grammar which teaches the different methods of uniting words, so as to form them into sentences.

It is not our intention under this head to bring forward all the rules of *Murathee* Syntax. Many of them, such as that an adjective agrees with its substantive in gender, number, and case, and a verb agrees with its nominative in gender, number, and person, as general rules, are common to all languages. These, and others of a similar kind, do not require to be noticed for any other purpose than to point out the apparent exceptions to them which are to be found in the language. There are besides many idioms peculiar to this language, which cannot be brought under any definite rule, and which must be learnt by practice. For the use of beginners, however, we shall subjoin a few of the more common and useful in the Appendix.

## RULE 1.

An adjective noun, adjective pronoun, or participle, when there is only one substantive to which it is related, agrees with that substantive in gender, number, and case. But, when there are two or more substantives, the following forms of construction are used.

1. The adjective, &c. may agree with the nearest substantive; as, हा भांगरखा, पागोटें, सखलाद, this frock, turban, and plaid. B. 328, 10. यांची भाषा रीति इत्यादि their language, customs, &c. K. हेंगाडा. Observe here रीति is plural ; for, in the corresponding clause above, we find ज्याच्या रीति. Again, कोणास पुत्र कन्या झाली असतां on any one's getting a son or a daughter. K. हेल.

This form of construction is common in Sanskrit, and occasionally used in the Greek and Latin languages. It is very elegantly used in Murathee when the things joined together are much of the same kind, or when the *adjective precedes* the substantives, though coupled by a copulative conjunction; and, when the nouns are joined together by a *disjunctive conjunction*, it is the preferable form of construction.

2. When substantives of the same gender come together, united by a copulative conjunction, expressed or understood, the adjective frequently takes the plural of the common gender; as, तूं मी नित्य अरण्यांत राहणारे you and I are constant tenants of the forest. S. 14, 2. फडणिसी पोच-निशी चिटणिसी मजूमदारी इत्यादि ज्या सरकारी दरकी चाकऱ्या त्या प्रत्येकीं असामी झटल्या आहेत. The chief secretaryship, deputy-secretaryship, office of auditor, and other offices connected with the collection of the revenue, are called, each individually, the office of a cabinet minister.

This rule, except in the cases mentioned under the former head, ought to be observed by the student.



3. When substantives joined by copulatives are of different genders, then the adjective is usually put in the neuter plural ; as, त्याने भांगरखा, पागोटें, भाणि सखलाद, असीं देविलीं; he ordered a frock, turban, and plaid, to be given me. B. 328, 18.

This is a very common mode of construction in *Murathee*, especially when the *adjective follows* the substantives ; but हों or असीं must be introduced before the adjective.

## RULE. II.

In a sentence the relative pronoun should be of the same gender, and number, as its correlative, and the noun to which they refer.

1st. It often happens, however, when the relative refers to several nouns of different genders, that it agrees simply with the noun nearest it ; as, समजण्यास प्रयोजक जें शास्त्र, कागद, पत्र, दूत, महार इत्यादि पदार्थ तो डोळ, that which is useful in imparting knowledge ; as, for example, the Scripture, a letter, a messenger, a guide, &c. is called an eye. K. डोळ.

2. The relative may agree with the last word in the sentence, particularly if it be the principal one, neglecting the word nearest it ; as प्यावयाचें जें पंचपात्री पेला इत्यादि लाहान पात्र तें उपात्र a guglet, cup, or other small drinking vessel, is called an *Oopupatru*. K. उपात्र.

The former of these kinds of construction seems the more natural and common, the latter the more philosophical.

In these examples the student is only to look at the relative जो, जी, जें, &c. In the *Murathee Kosh* the correlative is not given, but it is always to be supplied according to the rules given for adjectives.

## RULE. III.

In *Murathee*, as in English, the adjective should precede its substantive ; but it sometimes happens that the

adjective of the predicate (विधेय) comes immediately after the noun of the subject, (उद्देश्य) so as to occasion an apparent breach of this rule; thus, *ते घोडा चांगला आहे* is translated in English by, That is a good horse. The English and *Murathee* sentences are both elliptical, but the ellipsis takes place in different members of the sentence. The subject is *ते घोडा* that (horse), and the predicate is *चांगला (घोडा)* a good horse. Thus the sentence becomes *ते घोडा चांगला (घोडा) आहे*, that (horse) is a good horse.

In the subject the English is elliptical, and in the predicate the *Murathee*, so that there is here no real breach of the rule. The student, however, is to observe that the *Murathee* sentence given above is the only correct arrangement of the words, in the sense attributed to them. “*ते चांगला घोडा आहे*” in *Murathee* strictly means, “That good horse exists.”

The adjective *चांगला* in the first sentence is called by the native *विधि विशेषण*, and is said to come after the substantive; and the common adjective is called *गुणविशेषण*, and is said to come before it; but the explanation we have given, it is hoped, will unfold to the student the true theory of this distinction.

#### RULE IV.

A verb agrees with its nominative in gender, number, and person.

1. When two nouns or pronouns, one of which is of the 1st person, come together, the verb requires the 1st person plural; as, *माझी बहीण आणि मी किती सुखी आहो*, How happy are my sister and I. B. 103, 1.

When the second and third persons are joined together, analogy requires that the verb be in the 2nd person plural, though I have not seen any examples of that construction in *Murathee*.

2. When two singular nouns of the third person come together, the rules for their construction are exactly analogous to those for the construction of adjectives.

1st. The verb may agree with the noun nearest it, especially when the nouns are closely connected; as, *झोला पागोटें विकलें नससील*, Most probably you have not sold your shawl and turban. B. 314, 9. Here too *नससील* should have been *नसेल*.

2nd. Generally the nouns are collected into one head, as it were, by some such words as *दोनी, हे, हीं, असीं, &c.* (according as is required by the rules given for the construction of adjectives,) *इत्यादि, &c.* and then the verb agrees with the plural adjective; as, *गुलाब, मोगरा, कुंद, चोंवती, चांपा, अशीं फुलें आधींच आणून ठेविलीं होतीं* European roses, various kinds of Jasmine, China roses, Champaca, and such like flowers, were brought, and placed before them.

3. Nouns of dignity, as *राव, साहेब, &c.* though singular, require the plural number; as, *गोपाळराव वरून खालीं आले*, Gopal Row came down stairs. B. 349, 13.

4. *आपण* may take almost all of the persons; as, *तूं आपण ऐथें खेळयास बसलास*, You have seated yourself here to play. B. 26, 16. (This however is not common; in general in such a case *आपणच* would be used) *आपण मृगयेस जाऊं*, Let us go a hunting. E. 252. *आपण तरवार घेऊन जागत बसला*, He himself taking a sword sat watching. S. 6, 1. *आपण लोकांचें हित करीतं असों*, Do you employ yourself in benefiting others. E. 53. *महाराज आपण असें झणतां*, My lord, do you say so? B. 331, 4. I have heard also such expressions, in an address, as, *आपण राजे आहें*, Your majesty is possessed of sovereign power. In the first person plural *आम्ही* supposes two parties, one of which only is included; as, *आम्ही ही कांहींच नव्हां*, We too are nothing. B. 2, 10. But *आपण* includes all present; as,

आपण त्याची वही करूं, Let us all unite in making a collection for him. B. 34, 18.

आपणच is not a term of dignity, but is used where we in English say myself, thyself, himself, &c.

### RULE V.

Regarding the case of the agent of a verb, the following laws are to be observed.

1. The inverse methods of construction, in which the agent requires to be put into the instrumental or third case, called the Kurmune and Bhavée Pruyogs, are: 1st, Requisite in the past tenses of transitive verbs, made up by the aid of the participle in ल, and also in their subjunctive mood ending in ण, and also in their negative subjunctive in न्हे. 2nd. They are optionally used in the subjunctive of intransitive verbs which either take this form, or the direct form where the agent agrees with the verb; and also with गहिजे, which takes the instrumental case or the dative in ल.

3. The agent in the potential mood (made up by inserting व before the root) requires the same dative in ल, or a new instrumental in च्चाने, formed from the genitive.

4. All other parts of the verb have the agent in the nominative, except substantive verbs, when they mean *to have*, which then take the dative in ल, or put जवळ after the genitive of the agent.

Examples of all these rules regarding the agent are to be found where the tenses of verbs are treated of. But these remarks are here made, in order that the learner may obtain a more comprehensive view of the whole subject.

## RULE VI.

Verbs of giving, receiving, making to do, commanding, shewing, teaching, &c. may have two objects, the one of a person and the other of a thing; the former is put in the dative, and the latter, if a gerund, also requires the dative, but, if a noun, the objective or nominative case; as, मला बोलायास तुझी शिकविलें असेल, You also must have taught me to speak. B. 7, 18. त्याला पैसा कोण देईल? Who will give him money? B. 34, 12.

## RULE VII.

Many of the abovementioned, as well as other, verbs, take the genitive of the person instead of the dative; as, म्या तुमचा सत्कार केल नाही, I did not pay you due respect. B. 27, 3.

It is to be remarked, however, that this form of construction depends rather on the noun than on the verb. Most nouns significant of respect, or disrespect, of benefiting or hurting (except उपद्रव which keeps the dative), fall into this mode of construction.

## RULE VIII.

Transitive verbs, having only one object, in general require it to be in the dative, when it is a person, and the nominative or objective, when an animal or a thing; as, त्याला पाहून observing him; ते पाहून observing that. त्यानी एक वुष्ट संहार मारिला they killed a fat buck. E. 163.

1. To this rule there are occasional exceptions; as, म्या तूं पाहिलास, I saw thee; which phrase has been heard. On the other hand such phrases as या विश्वाला कसें चालवावे have been used, instead of हे विश्व, &c., but such forms of expression are not to be imitated, except when some peculiar emphasis is required. B. 12, 13.

2. It may be further observed, that, when two persons form the object of the verb, then they are joined by यांस &c.; thus, बापाने परशुराम

भाणि कृष्णा यांस कबूल केलें हेतें, Their father had promised to Purushooram and Krishnee. B. 349, 2.

### RULE IX.

When one verb restricts the extent of the application of another, the restricting verb is either put in the subjunctive mood with झणून, &c., or it is put in the infinitive, or in the dative gerund.

1. The subjunctive mood is to be preferred, when the restricting power is considerable ; when the meaning in English is, that the one thing was done for the express purpose of obtaining the accomplishment of the other ; as, पुजा करावी झणून जो तृण काष्ठादिकांचा राशि करितात तो होळी, the heap of grass, wood, &c. which they make for the purpose of worshipping, is called holee. K. होळी.

2. The infinitive is used generally with the following verbs ; देणें to give, पाहणें to see, जाणें to go, येणें to come, लगणें to affect, शिकणें to learn, शकणें to be able, इच्छिणें to wish ; thus the Murathees say, येऊं दे, let him come ; करूं इच्छितो, he desires to do ; and occasionally with some others ; such as, पावणें, फावणें, पुरवणें, सांगणें, विसरणें, साजणें, साधणें, सांपडणें, मांडणें, &c. ; as, आणूं सांग, bid bring. B. 27, 16.

3. In all other cases the gerund should be used ; as, श्री त्या क्षेत्रांत दाणे टिपायास गेलें हेतें I (fem.) went to glean ears of grain in that field. B. 78. 11.

### RULE X.

The doubling of a verb simply, or with तर interposed, expresses indifference, or doubt, or both ; and with झणजे, तो, ती, &c. and sometimes also with तर, it denotes the stability of the act.

1. *Indifference.* The three principal tenses of the verb are all used in this way; as, तू त्याला खायाला दिलें नाहींस, तें नाहीं तर नाहीं; पण उलटा त्याचा खेळ केलास, You gave him nothing to eat (I pass over that however), but on the contrary you made sport of him. B. 223, 5. And the following modes of expression also are used; करितो तर करितो, if he is doing it, never mind; let him alone. केला तर केला, has two meanings: (1) If he have done it, it is of no consequence, let it alone. (2) He either may or may not do it, for any thing I know or care. In this last sense also करील तर करील is used, and sometimes करील तर करील. Again गेला गेला, नाहीं नाहीं, If he go, good and well; and, if he don't go, good and well.

2. *Certainty.* This too may be used in the three principal tenses as the last; as, मातक्यान कजांची चिंता आहे ती आहेच, The burden of anxiety occasioned by the debt is not a whit lessened for all that. B. 165, 9. झालें झणजे झालें, If it has happened, it cannot be altered. झाली तर होईल, It may happen: there is no impossibility in the thing. K. अगां.

The student must observe, that the distinction between this and the preceding class of examples often depends more on the tone of the voice than on the words.

### RULE XI.

Conditionality is expressed in *Murathee* by prefixing *तर*, *तरी*, or *झणजे*, to the second clause of a sentence, or adding the termination *व्यास* to the root, or by adding *असतां* to the past tenses of the conditional mood.

1. When the supposition has regard to things very shortly to happen, it is made by the present tense; as, जर तो जाता तर मीहि जातो, If he be going, then I will go also.

2. When **तर** is prefixed to the second clause of a conditional sentence referring to future time, **जर** is either expressed or understood in the first, and implies that the speaker thinks the thing supposed in the first clause more or less likely to happen, but does not feel certain that it will really take place. The same is the case with **असतां** and the termination **ल्यस**; as, **हैं मामास कळलें तर काय झणेल**, Should my (maternal) uncle learn this, what would he say? B. 329, 4. **मी त्यांकडे गेलों असतां ते मला पुनः चाकरीस ठेवतील**, Should I go to him, he (Mur. they, viz. the great man,) will restore me to my place in his service. B. 329, 10. Here observe that in the former sentence the speaker wants to impress what is expressed in the suppositive part of the sentence on the hearer's mind, and therefore he says **कळलें तर** : in the latter instance his mind is more intent on the consequence, and therefore he says **गेलों असतां** ; if he had been quite indifferent whether he went or not, he would have said **गेल्यास ते मला**, &c. When great respect is intended to be shown, the future tense is used instead of the past ; as, **आज्ञा घाल तर मी क्षणभर जाऊन येतो**, If you will have the goodness to give me leave, I will go and return in a moment.

3. In a conditional sentence **झणजे** is used when the act has already several times taken place, or where there is no doubt in the speaker's mind but that it will take place ; as, **हा मुलगा मुलांचे मंडळींत गेला झणजे तीं यास हांकलून देतात आणि फिरून आलास तर मारू झणून झणतात**, Whenever this boy goes into the company of other boys, they drive him away, and say, we will beat you if you come back again. B. 159, 9. **मामा बाहेर गेला झणजे मी तुला भेटवें**, When uncle goes out, I will meet you. B. 305, 6.

In conditional sentences **असला** is used where the sup-



position is that the act has already taken place, but whether it has really happened or not is unknown to the speaker ; as, तो द्वीपांतरां गेल असल तरी तेथून आणीन, Though he should have gone to another continent, I will fetch him thence. B. 332, 1. त्यांना गुरूने जावयास रजा दिली असली तर ? Should the teacher have given them leave, what then ? B. 324, 4.

5. When the supposition is in regard to things past, i. e. supposing things to have happened differently from what they are known to have done, the supposition is made by the present or imperfect conditional. Examples of this will be found in their proper places, but it may be observed, that the first असतो is sometimes omitted ; as, अणखी पैशाची गरज लागती तर मी सगळे विकलें असतें, Had I needed more money, I should have sold the whole. B 314, 12. Here लागती is used for लागली असती. Again, in the last clause, we sometimes have होतों for असतों ; as, त्याला क्षमा केली असती तर रामाला इतका खेद होताना, If you had pardoned him, then Ram would not have been so grieved.

## RULE XII.

Substantives and adjectives are often elegantly used in *Murathee* in the place of adverbs.

1st. Generally when adjectives are used for adverbs, they are put in the neuter singular ; as, असें कसें होईल ? How can that be ? B. 17, 7.

2nd. When the agent is of the third person, and is expressed in the sentence, the adverb frequently agrees with the agent ; as, असा तो पराकाष्ठेच्या त्रैशांत पडला, Thus he fell into very great distress. B. 13, 13.

3rd. When the object of the verb is in the nominative or objective case, then also the adverb should be inflected exactly as an adjective, or, in other words,

the adjective is used for the adverb ; as, देवाने ही गोष्ट केवढी चांगली केली आहे असा बरें, See how well God has ordered what relates to this subject. Here चांगली qualifies केली, and thence must be an adverb ; and केवढी qualifies चांगली, and must be an adverb also.

4th. Substantives, when substituted for adverbs, are generally put in the third or instrumental case ; as, एण मी संतोषाने मरणार, But I shall cheerfully die. B. 17, 10.

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## PROSODY.

THE literature of the *Murathas* is not extensive, yet they possess a few written works. These consist of two classes ; those written in the *Prakrit* or ancient style, and those written in the modern *Murathee*.

The *Prakrit* books are, first, translations from the *Sanskrit*, containing the legendary history of the Hindoo gods and heroes, the principal of which are the *Panduwu Prutap*, the *Ram Vijuyu*, and the *Huri Vijuyu* ; and, secondly, original compositions, containing both the history of modern *Sadhoos*, and their moral compositions called *Abhungs*.

The *Murathee* works are, first, a few *Bukhurs* or *Chronicles* of the transactions of the *Murathee* kings and governors ; and, secondly, translations from the *English*, &c. lately published at *Bombay* : of these none comes nearer the spoken dialect, and is more idiomatical, than the translation of the first volume of the *Children's Friend*, only that it abounds with the peculiarities of the *Kôkune* dialect.

A few of the chief points of Prakrit Grammar, where it differs from the Murathee, are subjoined.

### Declension of Nouns.

ईश्वर God.

- १ ईश्वर
- २ ईश्वरते—प्रत
- ३ ईश्वरे, ईश्वरेऽं
- ४ { ईश्वरा  
ईश्वरालागीं—लागुनि
- ५ { ईश्वरापासुनि—पासुनियां  
ईश्वराहुनि—हुनियां  
ईश्वरापासाव
- ६ ईश्वराच्वा &c.—चेनि & चिया
- ७ ईश्वरीं

### Oblique case of Adjectives.

चांगल्याचिया—चिये—चेनी

### Pronouns.

For ही, ती, जी ; हे, ते, जे, are used in Prakrit: and for ज्या and त्या, जया and तया are used.

माते is the 2nd case of मी.

तूते is the 2nd case of तू.

### Verbs.

The following form serves for the present and past, and sometimes for the future indicative.

Intransitive Verb. उठणे To arise.				Transitive Verb. करणे To do.			
मी	उठे	भाइमी	उठूं	मी	करीं	भाइमी	करूं
तू	उठस	तुझी	उठा	तू	करीस	तुझी	करा
तो, ती, तें, उठे.	ते, त्या, तीं, उठती.			तो, ती, तें, करी.	ते, त्या, तीं, करिती.		

### IMPERATIVE MOOD.

तूं उठि.

तू करि.

### PLUPERFECT PARTICIPLE.

उठेनि उठुनि.

करोनि करुनि.

The following tenses, with जे inserted after the root, are used both actively and passively ; thus we can say मी त्याला मारिजेतों, I strike him, or I am struck by him.

	Sing.	Plur.
Present Kurturee Pruyog.	{ मी करिजेतों —तें —तां तू करिजेतोस—तीस—तेंस तो, ती, तें, करिजेतो —ती —तें.	{ भाइमी करिजेतों तुझी करिजेतां ते, त्या, तीं, करिजेताव.
Present Bhavee Pruyog.	{ म्यां त्वां त्याने, तिने }	{ करिजेतें. तुझीं त्यानी }

Past Kurmuneś	{ म्यां भाइँ }	करिजेला—ली—लें—ले—व्या—लीं.
Pruyog and Bhavee Pruyog.	{ लां तुइँ त्याने, तिने ; त्यानी }	
Future Bhavee Pruyog.	{ म्यां भाइँ लां तुइँ त्याने, तिने ; त्यानी }	करिजेल.
	Sing.	Plur.
Imperative.	लां करिजे	तुइँ करिजे.
Past Participle.	करिजेला—ली—लें, &c.	

## POETRY.

There are three grand classes of verse used in *Mura-thee* poetical compositions. The first class consists of verses which have regular feet, and a regular number of syllables, but in which the quantity of the whole verse is equal to the quantity of the corresponding verse. And the third consists of verses of nearly the same number of syllables, and which rhyme, but have no regular quantity.

The two former of these classes of verse are common to the Sanskrit and Prakrit ; only that the Prakrit verse rhymes, which the Sanskrit do not. The latter is peculiar to the Prakrit. Of the two first, one specimen of each will be given, and, for further information relative to them, Yates's Sanskrit Grammar can be consulted. Of the third more examples will be required.

*Class 1. Order 1. Genus XI. Species 8. named Ruthoddhuta.*

गौतमं कुरुनि कोप तीव्रता ॥ शापिली निज सती पतिव्रता ॥  
पाठवूनि अधमा धमा गती ॥ मानिली निरपराध मागती ॥

"Goutumu, in a great passion, cursed his own faithful virtuous wife, sending her to the lowest hell ; but afterwards he was convinced she was innocent."

*Class II.* An Arya, having 12 Matras for the first half line, and 18 for the second. Thus the first half line has 6 short syllables, each counting one, and 3 long, each counting 2, in all 12.

गरुडासन भवतार ॥ क्षितिवर धरणार साधु ताराया ॥  
माराया दुष्टाँ ॥ पृथिवीचा सर्व भार हाराया ॥

“ (Vishnoo), who sits on the eagle, is about to become incarnate on earth, to save the saints, and destroy the wicked, and remove the load wherewith the earth is burdened.”

*Class III.* The following kinds of verse are those which are most frequently used in Prakrit Poetry. They are chiefly of the Trochaic kind, and are regulated by the accent, as English verse is, and not by the quantity.

1. The following is a loose Trochaic of 8 feet, each half line rhyming with its corresponding half line. It is frequently used in the Abhungs.

मुख बांधुनि मेंढा मारा ॥ झणति सोम याग करा ॥१॥  
कोण जाणे खरें खोटें ॥ भजन चालेल उफराटें ॥२॥  
झणती सजीव तुळसी तोडा ॥ पूजा निर्जीव दगडा ॥३॥  
करिती बेला तोडा; तोडी ॥ शिवा लाखोली रोकडी ॥४॥  
वाराणसि जाति रुडें ॥ त्यांचीं पाठमोरिं तोंडें ॥५॥  
नाग पूजायाला जाती ॥ नाग देखुनि डांगा घेती ॥६॥  
एका जनार्दनीं सोंग ॥ तेथें कैचा पांडुरंग ॥७॥  
तुका झणे भक्ति भाव ॥ तोच देवांचाहि देव ॥८॥

“ They tell you to bind the mouth of a ram, and kill him, and to perform the moon-plant sacrifice. Who can tell whether that worship be true or false? Can worship proceed by contraries? They tell you to cut down a living Toolshee, and dress with it a lifeless stone. They cut and hack at the Bel tree, to present a hundred thousand of its leaves to Shiva. Their numbsculls go the way of Benares, but they leave their hearts behind. They worship the cobra capella; and, if they see a cobra, they lift up a stick to beat him. Ekanath, Junardun's disciple, said it was all a form. How could God be present amid such worship? Tooka said, Piety and faith are the God of gods.”

The following is an example of the same kind of verse, only that several half lines seem to rhyme with one another ; but this probably happens only accidentally.

मुख्य तोचि पापि जाणा ॥	ज्यासी देवाचें मानेना ॥ १ ॥
बरी नाही हे वासना ॥	न्याय निती भवडेना ॥ २ ॥
स्नान संध्या आवडे ना ॥	दन धर्म हि घडेना ॥ ३ ॥
वेद शास्त्र धर्म चर्चा ॥	कदा उच्चारिना वाचा ॥ ४ ॥
देव ऋणी पितृ ऋणी ॥	ऐसी जयाची करणी ॥ ५ ॥
मनुष्य ऋणी सर्व ऋणी ॥	सत्य बोलेना वदनी ॥ ६ ॥
इहलोकिं परलोकिं ॥	त्यास कांहिच नाहिं कीं ॥ ७ ॥
राम दासतें हि नाहीं ॥	मुख संसार हि नाहीं ॥ ८ ॥

“\* Know that he is the chief of sinners who does not respect the gods, for this is no good disposition ; and he also, who does not love justice and morality, who does not love religious bathing and repetition of the sacred verses, who does not perform acts of charity, whose mouth never utters any of the Ved or other religious discourse ; whose conduct is such that he is debtor to the gods, and debtor to the *manes* of his ancestors, is debtor to men and debtor to all, and won't utter truth with his mouth. That man can expect no good, either in this world or the world to come. Ramdas will have nothing to do with such practices, nor look for any happiness which flows from a worldly source.”

The following verse has 6 feet, and every two lines rhyme with one another.

संसाराची खटपट ॥	करिंसी सारा बीळ ॥
राम राम झणतां ॥	तुझी वैसे दांत खीळ ॥
तुका झणे ऐशा नरा ॥	किती शिकडं आतां ॥
राम राम न झणे ॥	त्याचा खर माता पिता ॥

“You will occupy your whole time in the turmoil of your worldly business, and when you begin to say Ram Ram, your teeth keep fast together, as if you were lock-jawed. Tooka said, What instruction now will suffice for such a man ? He who won't say Ram Ram, has an ass both for his father and mother.”

\* The intelligent student, in comparing the sentiments conveyed in this extract with those contained in the last, must be forcibly reminded of the language of the Apostle, where he says, “ If the trumpet give an uncertain sound, who shall prepare himself to the battle ?”

3. This verse consists of three parts ; the first has 6 feet, the second 3, the last 2, and the 2 first rhyming with each other.

भाष धरी तरी तारील पाषाण ॥ दुर्जना सबजन काय करी ॥  
काय करी निवा साखरेचें भाळें ॥ बाज्र तैसीं फळें येतीं तथा ॥

“Only exercise faith, then a stone will save ; otherwise what can a good man do to a bad man ? what can a trench filled with sugar do to a lime tree ? As the seed is, so is the fruit which it produces.”

4. The following verse has 4 parts, each of 4 feet ; the 3 first rhyme with each other. In such Wovya the most of the Prakrit Heroic Poems are composed.

जेथें मज न बोलखतो ॥ नाना भाचार करिती ॥  
नाना देवार्ते भजती ॥ नेणती माझें ज्ञान ॥  
करुनि मृत्तिकेचा आकार ॥ तेथें करिती भनाचार ॥  
झणती हाचि सर्वेश्वर ॥ सर्वां घटीं प्रगटला ॥

“Where men are unacquainted with me, and perform various religious rites, and worship various gods, and have not the true knowledge of me, these having made an earthen image, they perform works contrary to religion and piety, and say that this we have made is the great God who is manifested in every creature.”

5. The following verse has also 4 parts, each of the 3 first having 3 feet, and rhyming with each other, while the last has only 2 feet.

टाळी वाजवावी ॥ गुढी उभारावी ॥  
वाट ते चालावी ॥ पंदरीची ॥

“Make music with the cymbal ; erect the religious flag ; set out on the way to Pundhurpoor.”

Let these specimens suffice to give the learner some idea of Prakrit verse. As a further exercise in Prakrit, and to relieve the tedium of his grammatical studies, we shall present him with one of the feats of Krishnu from the Hurivijuyu : these are said to have taken place on the Gunesh Chutoorthi.

हंदिरा बंधुचा उदय होय      तंबवरि यशोदा उपवासी राहे  
पूजा सामाधि लवलाहे      करि माया सिद्ध तेव्हां

थोर थोर लाडू येकवीस  
 सिद्ध लाडू केले विशेष  
 ऐसा नैवेद्याचा भरुनि हारा  
 तों उदय पावला निश्चाकरा  
 मातेसीं झणे हृषीकेशि  
 माता झणे जगजीवनाशि  
 आणीक धूप दीप सामुग्रि  
 देव्हारिया जवळि श्रीहरि  
 येकांत देखोन ते वेळ  
 नैवेद्य सर्वांहि भक्षिला  
 मौनैच करी येक घास  
 श्री वैकुंठ पुर विलास  
 धूप दीप घेजनि स्वरित  
 तों रिताच हारा तेथें  
 विस्मय मातेसीं वाटळ्य  
 भवघाच नैवेद्य काय जाल्य  
 श्रीकृष्णा झणे माते  
 येक सहस्र उंदिर येथें  
 त्यांत एक थोरला मूषक  
 सेंडेने लाडु सकळिक  
 सर्वांगीं चर्चिला सेंदुर  
 उदर तयाचें भासुर  
 बोंबडि वळलि वदर्नि  
 क्षुधा लागलि मज लागुनि  
 जननी बोले क्रीडायमान  
 जगज्जिवास करि रुदन  
 लाडु होते बहु  
 विचार करुनि निश्चित  
 मणेश गेला लाडु घेउन  
 माता झणे वदन उघडुन  
 हरि झणे मारुं नको मर्ते  
 मातेपुढें वैकुंठनार्थें  
 तों ब्रह्मांड देखिलें संपूर्ण  
 असंख्य दिसती गजवदन

शर्करा मिश्रित केले सुरस  
 आणिक बहु भोवकांतें  
 माता नेउन ठेवि देव्हारा  
 पडिला भंवरी प्रकाश  
 लाडु मज केव्हां देसि  
 नैवेद्य दाउन देईन  
 माता आणु गेलि बाहेरी  
 येकलाचि उभा होता  
 कृष्ण हाराची उचलिला  
 क्षण मात्र न लागतां  
 उगाच बैसला जगदीश  
 लीला भक्तास दावितसे  
 माता आली सदर्नांत  
 देव्हारिया वरि पडिला असें  
 मग झणेरे घननिळ्य  
 हारा पडिला रिता कां  
 सत्य मानी वचनांतें  
 आले होते भातांचि  
 त्यावरि बैसला विनायक  
 येकाचि येकीं आकर्षिले  
 सोंड हालवी भयंकर  
 देखोन थोर भ्यालों मी  
 न बोलवे माते माझेनि  
 लाडु देइ सत्वर  
 उघडुनि दावी तुजें वदन  
 दिन वक्त्रें करुनि  
 कैसे मातील माझिये मुस्कळि  
 मग मज शिंछा करि  
 मजवरि आलें हें विहरण  
 दावी मज मुकुंदा  
 उघडुनि दावितों वदनाकें  
 मुख पसरोनि दाविलें  
 वैकुंठ कैलास आदि करुन  
 जननी पाहोनि तटस्थ



कृष्ण मुखानूनि गजवदन  
हा देवाधिदेव सनातन  
आक्षी समस्तहि देव  
पूर्ण ब्रह्मानंद केशव  
यद्योदा जालि समाधिस्त्र  
आप अन्नघाते विसरत

मातेसि हाथे ऐक वचन  
तुमैं उदरीं अवतरला  
या श्रीकृष्णाचे अवयव  
भज यासीं जननीये  
अहंकृति विरालि समस्त  
लिला अद्भुत देखोनि

“Yushoda the mother (of Krishna) continued fasting till the rising of the moon, and then quickly got ready all the materials for the worship; especially she made ready nineteen very large nice sugared sweet cakes, besides various kind of puddings. And thus having filled the presentation trencher, his mother placed them before the shrine. The moon had now arisen, and the light was diffused throughout the sky. Krishna said to his mother, When will you give me any sweet cake? His mother said, O thou in whom the world resides, I will give thee some after presenting the offerings. Saying this, she went out to bring in the articles of incense, and a light. Krishna was standing alone near the shrine, and seeing himself quite private he took up the trencher, and ate up in an instant all the provisions offered to the god; and the lord of the world, he who is the joy of Wuikoonth, and shews his frolics to his worshippers, having in silence made but one mouthful of them, sat perfectly quiet. In a twinkling his mother came into the house, bringing the incense and light, but lo! the trencher on the shrine is empty. His mother was amazed, and said, Krishna! what has happened to the offering? Why is the trencher on the shrine empty? Shri Krishun said, Believe me, mother, just now a thousand rats were here, and Gunputi seated on one large rat among them; with his trunk he drew in the whole of the sweet cakes at one sweep. On beholding his whole body smeared over with red lead, his trunk moving in a fearful manner, and his belly dreadful to look on, I got mightily afraid. I became dumb from fear, and could not speak a word. I am very hungry, mother, give me instantly some sweet cakes to eat. His mother, in a passion said, Sirrah, open thy mouth and shew it me. Krishna looking quite sad began to cry and said, There were a vast number of sweet cakes, how could they all be contained in my mouth? First of all consider the subject deliberately, and then chastise me: Gun-

puti took away the sweet cakes, and the blame of his theft has come on me. His mother said, Krishnu ! open thy mouth, and shew me. Huri said, Don't beat me, mother, and I will open my mouth and shew it you. Then the lord of Wuikoonth opened his mouth before his mother, and shewed it her. Then the whole universe, Wuikoonth, Kuilas, and the rest, all appeared, and at the same time innumerable Gunputis. While the mother was steadfastly looking in, Gunputi said to her out of the mouth of Krishnu, hear my words : This is the God of gods, who has become incarnate in thy womb. All we gods are the members of that Shri Krishnu. He is the supreme God, the joy of the world ; worship him, O mother. Now Yushoda fell into an ecstasy of devotion ; all her self-importance vanished, and she forgot herself completely on beholding this most astonishing relic."

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## APPENDIX.

### *Containing Exercises in Reading for Beginners.*

आंत ये—ât ye—in come.

जा—dza—go.

एथे रहा—ethê raha—here stay.

जा तू—dza toô—go thou. (i. e. get away.)

त्याल पाठीव—tyala patheewu—him send.

तिला बोलाव—tila bolawu—her call.

पुढे वाच—poodhê wats — onward read.

अंमळ थांब—ummu/ thamb—a little stop.

पुढे जा—poodhê dza—on go.

तें एथे आण—tê ethê aṇ—it here bring.

मी एथे आहे—mee ethê ahê—I here am.

तू तेथे आहेस—toô tethê ahes—thou there art.

तो जवळ आहे—to dzuwu/ ahe—he near is.

ती वर आहे—tee wur ahe—she above is.

तें खाली आहे—tê khalêe ahe—it below is.

आम्ही बरे आहो— amhee bure ahô—we well are.

तुम्ही दुखणार्हत आहां—toomhee doo-khunaeet ahâ—you pained are (i. e. you are sick.)

ते गरीब आहेत—te gureeb ahet—they poor are.

तें जात आहे—tê dzat ahe—it going is.

ती बसत आहे—tee busut ahe—she sitting is.

हळू बोला—hu/oo bola—softly speak.

लवकर माघारें या—luwukur magharê ya—quickly back come.

पोथी आण—pothee aṇ—book bring.

तें दार लाव—tê dar lawu—that door shut.

अंमळ लौकर चाल—ummu/ loukur tsal—a little quick walk (i. e. walk a little quicker.)

अंमळ सावकाश सांग—ummu/ sawu-kash sangg—a little slow repeat (i. e. repeat a little slower.)

त्याल कागद दे—tyala kagud de—to him paper give.

शार्ङ्गची खबरदारी ठेव—shaechee  
 khuburdaree *thewa*—ink's care  
 put (i. e. take care of the ink.)  
 दडत घे—duoot ghe—inkstand take.  
 माझे जवळ लेखणी नाही—majhe *dz-*  
*uwul* lekhunee nahêe—me near  
 pen not (i. e. I have not a pen.)  
 तुमचे जवळ चाकू आहे की काय?—  
 toomche *dzuwul tsakoo* ahe kêê  
 kay?—you near a penknife is,  
 or what? (i. e. have you a pen-  
 knife?)  
 त्यापासीं फार द्रव्य आहे—tyapaseê  
 phar druvyu ahe—him by much  
 wealth is.  
 माझे भावाजवळ एक घोडा चांगला  
 आहे—majhe bhawadzuvul ek  
 ghoda *tsangula* ahe—my brother  
 near one horse good is (i. e.  
 my brother has one good horse.)  
 मी तेथे होतो—me tethê hotô—I  
 there was.  
 तू बसत होतास—toô busut hotas—  
 thou sitting wast.  
 आम्ही जेवत होतो—amhee jeveet  
 hotô—we dining were.  
 तुम्ही बरे होता—toomhee bure hotâ—  
 ye well were.  
 मी एथे फार वेळ आहे—mee ethê  
 phar vel ahê—I here long time  
 am.  
 त्वां बरे केलें आहे—twâ burê kelê  
 ahe—by thee well done is (i. e.  
 thou hast done well.)

तो गेला आहे—to gela ahe—he gone  
 is.  
 आम्ही त्याची बहीण पाहिली—amhee  
 tyachee buheen pahilee—by us  
 his sister was seen.  
 तुम्ही चांगले शिकविलेले आहां—too-  
 mhee *tsangule shikuvilele* ahâ—  
 ye well taught are.  
 त्यानी तें केलें आहे—tyanêe tê kelê  
 ahe—by them that done is. (i. e.  
 they have done it.)  
 मी पूर्वीच बोललों होतो—mee poor-  
 veêts bolulô hotô—I before even  
 spoken was (i. e. had spoken.)  
 त्यानी तें झटलें होतें—tyanêe tê mhu-  
 ulê hotê—by them it said was  
 (i. e. they had said it.)  
 आम्ही त्याला नुकतें चारलें होतें—amhee  
 tyala nooktê *tsarulê* hotê—by  
 us to him the act of feeding  
 was lately done (i. e. we had  
 lately fed him.)  
 मी उद्यां जाईन—mee oodyâ dzaeen—  
 I to-morrow will go.  
 आज घरीच जेवीन—az ghurêets je-  
 veen—to-day at home assuredly  
 I will dine.  
 तो जाईल (स्वेच्छेने) to dzaeel—he  
 will go.  
 तो जाईल (परिच्छेने) —to dzaeel—he  
 shall go.  
 त्या मला मारतील—tya mula ma-  
 ruteel—they (fem.) to me will  
 beat (i. e. they will beat me.)

तुम्ही उभे राहिलां नाहीं—*toomhee oobhe rahilâ naheê*—ye upright remained not (i. e. ye did not stand.)

त्यांनी उलटून पाहिलें नाहीं—*tyanêe ooltoon pahilê nahêe*—by them the act of looking back was not performed (i. e. they looked not back.)

म्या त्याला पाहिलें नव्हतें—*mya tyala pahilê nuwhutê*—by me the act of seeing him was not performed (i. e. I had not seen him.)

म्या तें ऐकिलें नव्हतें—*mya tê uikilê nuwhutê*—by me it heard was not (i. e. I had not heard it.)

तो घरीं नाहीं?—*to ghureê naheê*?—he at home not?

नाहीं, तो बाहेर गेला आहे—*naheê, to baher gela ahe*—no, he out gone is.

तो एक शब्द बोलला नाहीं—*to ek shubd bolula naheê*—he one word spoke not.

मी सांगणार नाहीं—*mee sanggunar naheê*—I about to tell not (i. e. I will not tell.)

तो अदालतींत गेला नाहीं—*to adaluteêt gela naheê*—he in court gone not.

मला असें वाटतें—*mula usê watute*—to me so it seems.

तें खरें आहे कीं नाहीं?—*tê kburê ahe kee naheê*—that true is, what not? (i. e. is not that true?)

तो संपत्तिवान् आहे काय?—*to sumput-tiwan ahe kay*?—he wealthy is, what? (i. e. is he wealthy?)

तुम्ही रोगी आहां?—*toomhee rogee ahâ*?—you sick are?

ते चपळ आहेत काय?—*te chupul ahet kay*?—they quick are, what?

तुम्ही खात्री झाली काय?—*toojhee khatree zhalee kay*?—thy conviction taken place, what? (i. e. art thou convinced?)

तुम्ही तयार आहां काय?—*toomhee tuyar ahâ kay*?—you ready are, what?

त्याविषयीं त्याच्या चुलतभावाला सांगितलें होतें कीं काय?—*tyavishuyêe tyacha tsoolutbhawala sanggitulê hotê kêe kay*?—that concerning to his cousin told was, or what?

माझ्या आता तुझाबरोबर होत्या कीं काय?—*majha ata toomha burobur hotya kêe kay*?—my aunts you with were, or what?

तो काल कोठें होता?—*to kal kothê hota*?—he yesterday where was?

त्याने तुझाला रोडगा पाठविला कीं काय?—*tyanê toombhala rodga pathuvila kee kay*?—by him to you a loaf was sent, or what?

मी उगींच आलों—*mee oogeets alê*—I without object have come.

त्याने तुझाला पैका उसना दिला कीं काय? होय दिला—*tyanê toomhala puika*

oosuna dila kêe kay ? hoy dila—  
by him to you money in loan  
given, or what ; yes, given.

माझा कुत्रा तुझी पाहिला काय ?—mazha  
kootra toomhee pahila kay ?—  
my dog by you seen, what ?

तुमचें जेवण झालें काय ?—toomutsê  
jewun zhalê kay ?—your dinner  
taken place, what ? ( i. e. have  
you finished your dinner ? )

तिने त्याला पूर्वी पाहिलें होतें काय ?—  
tinê tyala poorveê pahilê hotê  
kay ?—by her him before seen  
was, what ?

ते पूर्वी गेले होते, काय ?—te poorveê  
gele hote, kay ?—they before  
gone were, what ?

मी तुझाला कांहीं मध आणूं कीं  
काय ?—mee toomhala kâheê  
mudh aṇoò keê kay ?—I to  
you some honey shall bring, or  
what ?

तुझाला कांहीं साखर देऊं—toomhala  
kaheê sakhur deoò—to you  
some sugar shall I give ?

त्याने कांहीं दूध आणावें काय ?—tyanê  
kâheê doodh aṇavê kay—by  
him some milk should be  
brought, what ? ( i. e. is he to  
bring any milk ? )

तुझी मला कांहीं लोणी द्याल ?—toomhee  
mula kâheê loṇee dya ?—you  
to me some butter will give ?

ते कांहीं चका आणतील कीं काय ?—te

kâheê tsukka aṇteel kṇe kay ?—  
they some cheese will bring, or  
what ?

त्यानी गाईला दोहावें कीं काय ?—tyanê  
gaeela dohavê kêe kay ?— by  
them the act of milking the cows  
may be done, or what ? ( i. e. may  
they milk the cows ? )

तें आझा सर्वास पुरेल कीं काय ?—tê  
amha surwâs poorel kêe kay ?—  
that to us all will suffice, or  
what ?

चौघा जणांस तो भात पुरला काय ?—  
tsowgha dzunâs to bhat poorla  
kay ?—to four persons that rice  
sufficed, what ?

तुझी जावें—toomhee dzavê—by you  
the act of going may be per-  
formed. ( i. e. you may go. )

त्यानी आंत यावें—tyanêe ât yavê—  
by them in it may be come.

तुझी त्याला सांगा—toomhee tyala  
sangga—you to him tell.

त्याला जाऊं दे—tyala dzaoò de—to  
him to go give ( i. e. let him go. )

तिला पाहूं द्या—tila pahôo dya—to  
her to see give ( i. e. let her see. )

तें त्याला देऊं नको. —tê tyala deoò  
nuko—it to him give not.

तिला कांहीं फळ देऊं नका—tila kâheê  
phuḷ deoò nuka—to her any  
fruit give not.

असें बोलूं नका—usê boloò nuka—so  
say not.

माशीला मारुं नका—masheela maroò  
nuka—the fly kill not.

कुत्र्याला मारुं नका—kootryala maroò  
nuka—the dog beat not.

रागें भरुं नका—ragê bhurôo nuka—  
with anger fill not (i. e. don't  
get angry.)

इतका लौकर धावू नको—ituka lowkur  
dhâwôo nuko—so quick run not.

खोलींत धूर येऊ देऊ नको—kholeêt  
dhoor yeôo deôo nuko—in the  
room smoke to come let not.

त्याला चाहडी सांगू देऊ नका—tyala  
tsahadêe sangoô deoô nuka—  
him slander to tell let not.

मी घरास जायाचा आहे काय?—mee  
ghuras dzayatza ahe kay?—I  
house to of going am, what?  
(i. e. am I to go home?)

नाहीं, तो जायाचा आहे—nahee, to  
dzayatza ahe—no, he of going is  
(i. e. no, he is to go.)

तुझी तेथे राहणार आहां—toomhee te-  
thê rahunar âha—you there a-  
bout to remain are.

तुझी सारा दिवस तेथे बसायाचे आहां  
काय?—toomhee sara diwus te-  
thê busayatze ahâ kay?—you  
all day there of sitting are, what?  
(i. e. are you to sit there all  
day?)

आझ्याने सांगवतं नाही—majhane sang-  
guwut nahêe—by mine it can  
be told not (i. e. I cannot tell.)

जर तुझी जातां तर मीहि जाईन—dzur  
toomhee dzatâ tur meehi dzaeen  
—if you go, then I too will go.

मला झटकर गेलें पाहिजे—mula zhut-  
kur gelê pahije—to me quickly  
gone is necessary (i. e. I must  
go quickly.)

ती जर उगी राहिली असती तर बरें  
हेंतें—tee dzur oogee rahilee usu-  
tee tur burê hotê—she if quiet  
remained were, then well it were  
(i. e. if she had remained quiet,  
it had been well.)

जर तें म्या जाणलें असतें तर मी गेलों  
नसतों—dzur tê mya dzañulê  
usutê tur mee gelê nusutô—  
if it by me known were, then I  
gone not were.

तें तसें असो किंवा तसें नसो—tê tusê  
uso, kinwa tusê nuso—it so be,  
or so not be (i. e. be it so or  
no.)

तिचे इच्छेस येईल तसें तिने करावें—  
tiche ichhes yeeel tusê tinê ku-  
ravê—to her pleasure will come,  
so by her it may be done (i. e.  
she may do as she pleases.)

तो तुला घरी जाण्याची आज्ञा करितो—  
to toola ghuree dzañyachee  
adnya kurito—he thee home of  
going order makes.

तुझास जाण्याचें काय कारण आहे—too-  
mhas dzañyatse kay karun ahe?  
—you going of what cause is?

मी आज नगरास जात नाही—mee az  
nuguras dzat naheê—I to-day  
to city going not.

तुझी का जात नाही—toomhee kâ dzat  
naheê—you why go not ?

किती तास आहे हा ?—kituwa tas ahe  
ha ?—what hour is this ?

दाहा झाले काय ?—daha zhale kay ?—  
ten taken place, what ? (i. e. is  
it ten ?)

तसे तुझी मला सांगितले की नाही ?—  
tusê toomhee mula sanggitulê  
kêe nahêe ?—so by you to me  
told or not ?

तुमचा बाप घरी मेल की नाही ?—  
toomtsa bap ghurêe mela kêe  
nahêe ?—your father at home  
died or not ?

तुमचा मामा घोड्यावरून पडला की  
नाहीं ?—toomutsa mama ghodya-  
wuroon pudula kêe nahêe ?—  
your uncle horse from fell or  
not ?

त्याचा हात मोडला आहे की नाही ?—  
tyatsa hat modla ahe kêe  
nahêe ?—his hand broken is or  
not ?

अर्धी अधिक वाट चालली आहे की  
नाहीं ?—ardhee adhik wat tsalulê  
ahô kêe nahêe ?—half more  
road we walked are or not ?

तुझी पूर्वी कधी राजाला पाहिले म्हातें की  
काय ?—toomhee poorvêe kudhêe  
rajala pahilê nuwhutê kêe kay ?

—by you before ever the king  
was not seen, or what ?

गत वर्षी त्याला तुझी पाहिले होते की  
नाहीं—gut wursheê tyala too-  
mhee pahilê hotê kêe nahêe—  
last year him by you seen was or  
not.

मी आज शहरात गेलो होतो—mee az  
shuhurât gelô hotô—I to-day in  
city gone was (i. e. I was in town  
to-day.)

तुमचें त्याचें काय चाललें होतें—toomu-  
tsê tyatsê kay tsalulê hotê—  
yours his what gone on was (i. e.  
what were you and he carrying  
on ?)

त्याची वाट पाहा—tyachee wat paha—  
his way look (i. e. wait for him.)

त्याने तुमची कुचेष्टा केली असावी—tya-  
ne toomucheê koocheshta kelee  
usavee—by him your teasing  
done must be (i. e. he must  
have been teasing you.)

त्याचें भन्न मी खातो—tyatsê unn mee  
khatô—his food I eat (i. e. he  
supports me.)

त्याची भेट झाली—tyachee bhet zha-  
lee—his meeting has taken place  
(i. e. I have met him.)

जे उचित आहे ते मला केले पाहिजे—  
dzê oochet ahe tê mula kelê  
pahije— what proper is that to  
me done is necessary (i. e. I  
must do what is proper.)



मी जाऊन आणितों—mee dzaoon anitô—I having gone bring (i. e. I will go and bring it.)

मी झटकण जाऊन येतों—mee zhutkun dzaoon yetô—I quickly having gone come.

मी आपला बसलों—mee apula busulô—I myself am seated (i. e. I am seated here at ease; or, I am just sitting.)

तो आपला मातबर आहे—to apula mathur ahe—he our own rich is (i. e. he is rich in our way.)

आतां मी समजलों—atâ mee sumuzulô—now I have comprehended (i. e. now I understand you.)

हैं मी जाणून आहें—hê mee dzanoon ahê—that I having known am.

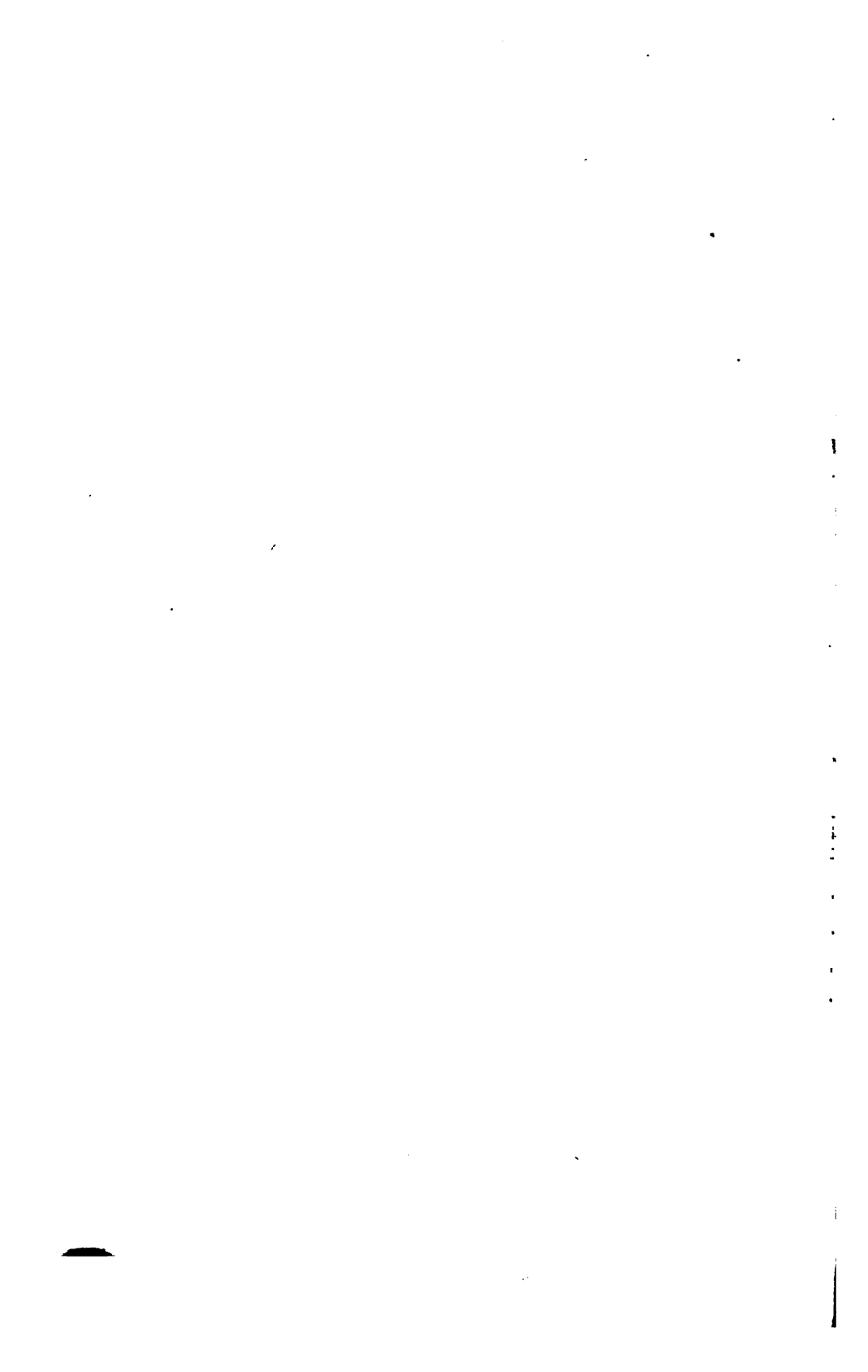
पहिल्याने ईश्वराने सर्व पदार्थांचीं तत्वे उत्पन्न केलीं—pühilyanê eeshwuranê surwu pudarthachêê tutvê ootpunn kelêe—at first by God all things' elements produced

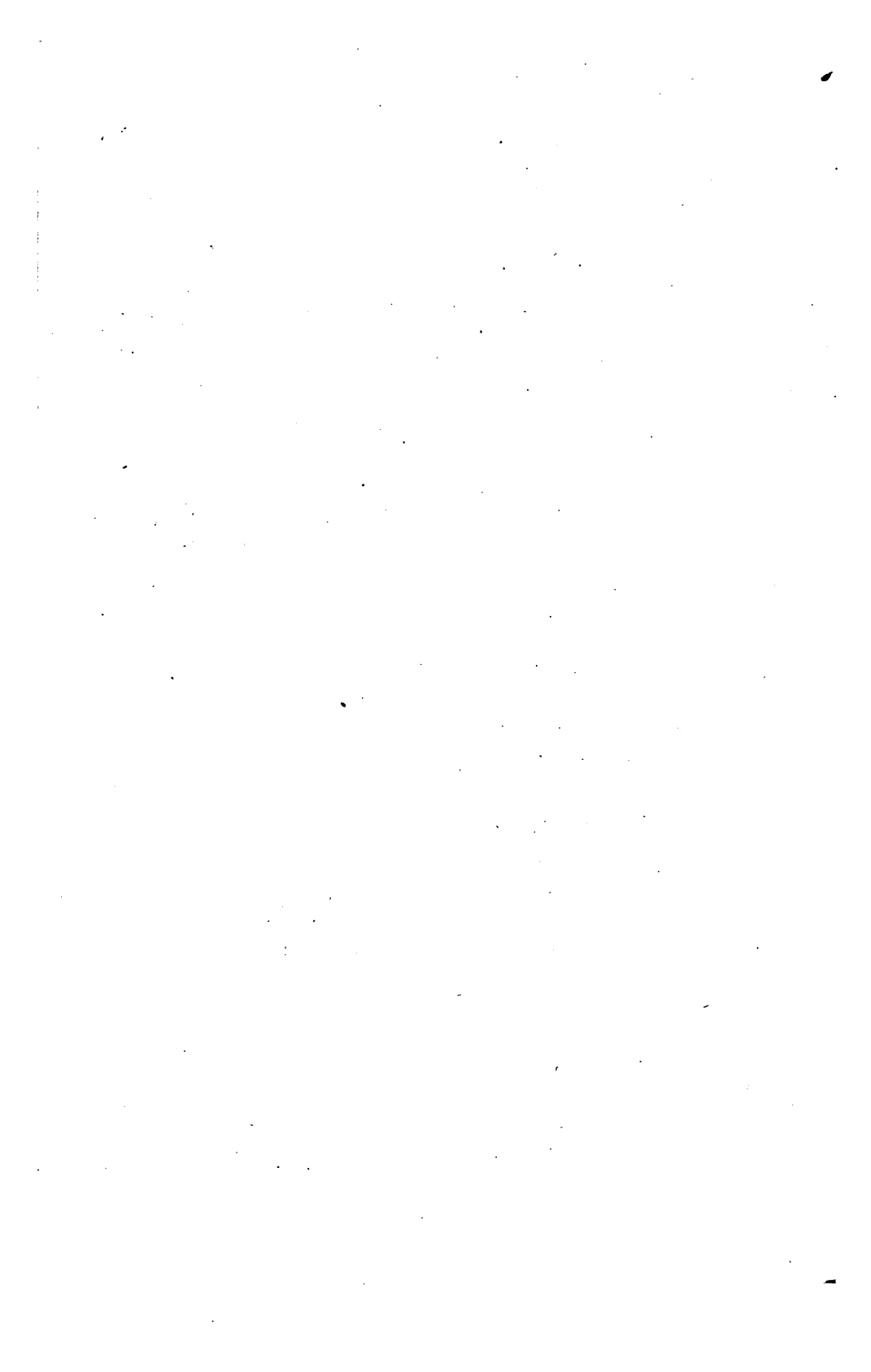
were made (i. e. at first God created the elements of all things.)

आपल्या सर्व जीवभावाने ईश्वराची भक्ति केली पाहिजे—apulya surwu jee-wubbhawanê eeshwurachee bhuk-tee kelee pahije—own all soul-affection with God's worship done is necessary (i. e. God is to be worshipped with all your heart.)

सद्गुरूचे पुण्याचे आभाराने देवाला भजावें—sudgoorooche poonyache adharane dewala bhuzavê—true teacher's merit's support by to God let worship be done (i. e. worship God in dependence on the true teacher's merits.)

भगवान् तुमचें कल्याण करी—bhug-uwan toomutsê kulyan kuro—God your prosperity make (i. e. God bless you.





*To a Master*  
(2)

## स्वामीसलिहिण्याचा हा दुसरा प्रकार.

शेवेशी श्रीमंत राजश्री याबिराजीत राजमा  
न्य राजश्री अबा साहेब यांशी .....  
रामराव साष्टांग नमस्कार विनंती तागाईत आश्वीन शु-  
द्ध १ पावेतों सुखरूप असों विशेष मजकुर लिहून शेवटीं  
कळावें शेवेशीं श्रुतहोय हे विज्ञापना.

*To a Learned Man*  
पंडितास लिहिण्याचा प्रकार.

वेदशास्त्र संपन्न राजश्री राघ  
वाचार्य बाबा यांशी .....

विद्यार्थी रघुनाथराव हणमंत साष्टांग नमस्कार विज्ञाप-  
ना तागाईत भाद्रपद शुद्ध ७ पावेतों आपले अशीर्वादे  
'कळत सुखरूप असों विशेष आपणाकडून बहुत दिव-  
स अशीर्वाद पत्र घेऊन वर्तमान कळत नाहीं तरीं ऐसें  
नसावें सदैव पत्रद्वारा वर्तमान कळवीत असावें विशेष  
मजकुर लिहून शेवटीं कळावें सुज्ञाप्रति बहुत काय लि-  
हिणे हे विज्ञाति.

( ५ )  
To a Master

( 2 )

स्वामीगुरुजीवर्यान्नाद्यजीधामन्ना

होरेही श्रीमंत नाथश्री यापीनापीत ना  
नमस्वनाथश्री धनगछेघ याजी  
नामनाथ आहंगनामस्वना पीनंती सागाईप ध-  
श्रीनगुरुछ उपायतो कीछत्तप धजे पीहोष मन  
उमगुठेन होपरी मळापें होपरी शुद्धछेछेपीहमन्ने.

To a Learned Man

गंजितांठ गुरुजीवर्यान्नामन्ना

पेठशास्त्र उंपन्न नाथश्री नाथ  
जगार्थ जज यांही

पीध्याईजिभधनाप छांमंत आहंगनामस्वना पी-  
हमन्ने सागाईप अद्यपछ गुरुछ उपायतो धजरे धिही  
जहिं नसन कीछत्तप धजे पीहोष धपठानुन धिगा  
हीपछ धिहीधधि धन छेजिन परमिन मळत भरीं तरीं  
छेछे मळापें छेछे पन्नदाता परमिन मळपीत ध्यापें  
पीहोष मन उमगुठेन होपरी मळापें कीहमन्ना धि  
तन्नागुरुजीवे छेपीहमन्नी.

( ६ )  
*To a Superior*

## थोराँस लिहिण्याचा प्रकार.

श्रीमंत राजश्री याविराजीत राजमान्य राज  
श्री मोरोपंत अब्बा स्वामीचे शेरेशी.....  
पोष्य विठोबाचा साष्टांग नमस्कार विनंती तागाईत  
भाइपद वद्य ८ पावेतो आपल्या रुपेकरून सुखरू  
प असों विशेष मजकूर लिहून शेरेशीं हें ल्याहावें कीं  
कळावें बहुत काय लिहिणें लोभ करावा हे विनंती.

*To an Equal.*

## बरोबरीच्यास लिहिण्याचा प्रकार.

राजश्री याविराजित राजमान्य राजश्री  
मारोपंत यांशी.....  
पोष्य चिंतामणराव साष्टांग नमस्कार विनंती तागा  
ईत भाइपद वद्य ८ पावेतो आपल्या रुपेकरून सुख  
रूप असों विशेष मजकूर लिहून बरोबरीं हें ल्याहावें  
कीं कळावें बहुत काय लिहिणें लोभ करावा हे वि  
नंती.

(૭)  
To a Superior.

એવોં છુ ડુઈ ઉચાન્ના પ્રભા.

શ્રીમંતનાશ્રીયાવીનાવીતનાશ્રમજ્યમ  
જશ્રી મરોંડંદ ઇદ્ર સ્વામીડે દોષી.

પોષ્ય પીયેન્ના આદ્યંગ જમત્ત્ર પીવંતી તાતાઈવ  
પ્રાપ્તપદપદ્ય દવાપેગોં વપત્યા દમપેમસન કીઈસ  
વધેજોં પીશેષ મજઈમ્ ઉકેન દોષીં છેં સ્વાધરેં મીં મ  
ઢાળેં ઘઠિત્ત મ્મ છુ ડુઈજોં મેમ્ મરાત્ર છે પીવંતી.

To an Equal

ઘવોઘરીચ્યા છુ ડુઈ ઉચાન્ના પ્રભા.

નાશ્રીયાવીનાવીતનાશ્રમજ્યમ  
જશ્રી મરોંડંદ યાંશી

પોષ્ય નીંતામજનાપ આદ્યંગ જમત્ત્ર પીવંતી તા  
ગાઈવ પ્રપ્તપદપદ્ય દવાપેગોં વપત્યા દમપેમસન  
કીઈસ્ત્વ ષજોં પીશેષ મજઈમ્ ઉકેન દોષીં છેં  
સ્વાધરેં મીં મઢાળેં ઘઠિત્ત મ્મ છુ ડુઈજોં મેમ્  
મરાત્ર છે પીવંતી

( ६ )

*To an Inferior*

नीच्यास लिहिण्याचा प्रकार.

राजश्री विठ्ठलचिंतामण नारिंगेकर यांप्रति नारो-  
विश्वनाथ नमस्कार विनंती अषाढ शुद्ध १ पावेतो  
सुरवरूप असों विशेष ( पुर्ववत् पुढें ल्याहावें. )

*To Government*

सरकारास लिहिण्याचा प्रकार.

श्रीमंत सकळ गुणाळंकरण अखंडित ल  
क्षुमी अळंकृत राजमान्य राजश्री बाजीरा  
वरघुनाथ स्वामीचे शोवेशी .....

पोष्य बल्लाळरामचंद्र कृतानेक साष्टांग नमस्कार  
विनंती श्रावण शुद्ध ११ पावेतो सरकारच्या कृपेक  
रूत सुरवरूप असों विशेष लिहून पुढें हे विनंती अ  
सों पुर्ववत् ल्याहावें.



(૧)

To an Inferior

નીચ્યાણુ ડીળ્યાના પ્રભા.

નાજશ્રી પીઠરગીતામણા નરેન્દ્રેન્દ્ર યાં પ્રવીન્દ્રો પીઠ  
મધ્ય નમસ્કાર પીઠની યેવાદ દુષ્ટ ન પાવતોં રીધે  
સપ થજોં પીઠેય ઉપરિવત્ત પુદેં દ્યાધરેં.)

To Government

પ્રભાના ડીળ્યાના પ્રભા.

શ્રીમંત જાનર ડીવારંદ્રાણ યેંડિત રહુ  
મી યેંડિત રમત નાજમ જ્ય નાજશ્રી જાનીના  
પરપ્રમથ સ્વામીડે રાધે

પોષ્ય ધમ્મજનામંતુ રમતાનેમ આદર્શા જમદ્ભા  
પીઠની આપણ દુષ્ટ પ્ર પાવતોં પ્રભાન્યા રમપેમ  
સન રીધેસપ થજોં પીઠેય ડીળ્યા પુદેં યે પીઠની  
યેંડિત રમત દ્યાધરેં.

*To a Teacher, Brother, Uncle, & other  
elderly relatives, except a Father.*

हा लिहिण्याचा प्रकार पित्या व्यतिरिक्त जितके आपले  
गुरू व बंधु व चुलने इत्यादिक वडील माणसांस हा  
प्रकार आहे.

तीर्थस्वरूप राजश्री धोंडशास्त्री

बाबा वडिलान्हे शेवेशी .....

पुढें मजकूर तीर्थरूपास लिहिण्या सारिखा ल्याहावा.

*To a Father*

बापाला लिहिण्याचा प्रकार.

तीर्थरूप राजश्री शिवराम शास्त्री

काका वडिलान्हे शेवेशी .....

आपत्ये नारायणानें चरणावर मस्तक ठेऊन शिरसाष्टां  
ग नमस्कार विज्ञापना तागाईत माघ शुद्ध १५ पावेतों  
वडिलान्या अशीर्वादिं करून सुरवरूप असो विशेष  
पुढें काय मजकूर लिहिणे असेल तो लिहून शेवटीं हे  
ल्याहावें कळावें शेवेशी श्रुतहोय बाबकावर लोभरक्षी  
असावी हे विज्ञापना.

*To a Teacher, Brother, Uncle, & other  
elderly relatives, except a Father.*

ગુણીબ્યાન મદ્રા બીલાબીનીકી પીતમે ધવરેગુ  
જીવધંધી પજીરો ઈલાહીન પજીર મળાજાંઉઘ  
મદ્રાથે.

~~તીર્થસ્થ નામઝી ધોંડરા સ્ત્રી ધવા  
પજીમરે રહેજી~~

પુરેં મળજી તીર્થસ્થા ગુણીબ્યા મજીધિયાધવા.  
*To a Father*

અપામ ગુણીબ્યાન મજીરા.

~~તીર્થસ્થ નામઝી શીપનામશાસ્ત્રી  
મદ્રા પજીમરે રહેજી~~

ધવરે મતાધ્યાને ગળાજા મત્તમ રેજીન શીવ્યાજાં  
ગતમદ્રા પીરમપમે તાગાઈય મપ તુછ ૧૨ પાળોં  
પજીમર્યા ધશીવિધેં મસન જીવિસ્થ ધજો પીરોપ પુરેં  
મળ મળજી ગુણીવેં ધેર તો ગુજીન રોપજી ધેં ત્યા  
ધવેં મદાવેં રોપેશી મુતધેર અરમજા મેમર  
ગુણીબ્યા પી છે તીરમપમ.

*To a Son*

पुत्रास लिहिणे असल्यास. असें लिहावें.

सहस्रायु चिरंजीव राजश्री रामशास्त्री गडबोले यांज-  
मत व्यंकटशास्त्री गडबोले अनेक अशीर्वाद उपरि ता  
गाईत पौष वद्य १ पावेतों सखरूप असों विशेष मज  
कूर लिहून पुढें शेवटीं कळावें हे अशीर्वाद.

*To a Friend*

मित्रास असें ल्याहावें त्यामध्ये ग्रहस्तास  
ग्रहस्तानें लिहिण्याचा प्रकार आणि भि  
क्षुकाने भिक्षुकास लिहिण्याचा प्रकार भि  
न्न आहे ते दोनीहि लिहितों.

मित्रवर्य वेदशास्त्र संपन्न राजश्री

विनायकशास्त्री दिवेकर यांशी ...

स्नेहांतर्गत गणेशशास्त्री जांभेकर साष्टांग नमस्कार वि-  
नंती नागाईत मार्गशिर्ष शुक्ल ५ पावेतों आपल्या रूपेकरू  
न सुखरूप असों विशेष मजकूर झाल्यावर शेवटीं कळा  
वें स्वहाची उत्तरोत्तर वृद्धी असावी हे विनंती.

( ૧૩ )

To a Son

સુભાષુ ડુહી ઘે ષ્ઠાષુ ષ્ઠેં ડુહરેં :

~~ષ્ઠાષુ ડુહી ડુહી પ નામશ્રી નામશાસ્ત્રી ગડદરે  
યાગમય જ્યંમશાસ્ત્રી ગડદરે ષ્ઠનેમ ષ્ઠદિનય  
ઠાપીતાગાઈય પીવેચ્છક પાવેતોં ઠીઈત્તપ ષ્ઠેં  
પીરેષ મનુષ્ય ઠીકેન પુરેં શેયગીં મહારેં ષે ષ્ઠીનય.~~

To a Friend

મીમાષુ ષ્ઠેં ન્યાયરેં ત્યામઘેં ઘણ્ણાષુ  
ઘણ્ણાનેં ડુહીળ્યાના મન્ના ષ્ઠગીમીસુમ  
નેમીસુમ ષુ ડુહીળ્યાના મન્ના મીન્ન ષ્ઠ  
તેરોગી ડુહીતોં.

મીમપર્ષ રેશાસ્ત્ર ઇંપન્નરાક્ષી

શીમ્મમશાસ્ત્રી ઠીરેદુયાં રી

~~ત્નેઇંગર્ગિ ગજેશાશાસ્ત્રી મંધે ના જ્ઞાદગ્તોં સમદુ  
પીરંતીતાગાઈય મ્મીઈઈદુગા પાવેતોં ષ્ઠપત્યામ  
પેમ્મસન ઠીઈત્તપ ષ્ઠેં પીરેષ મનુષ્ય સાત્યાજ શે  
પગીં મહારેં ત્નેઇડી ઠીકેનોદુરદી ષ્ઠગી ષે પીરંતી~~

